

SEVEN DAYS



PATIENTS AND UNDERSTANDING

Untangling the complexities of Vermont's new health care exchange

BY ESN PICARD, PAGE 30



CUSTODIAN BATTLE

PAGE 18

Unsn bunting at St. Mike's?



HIDDEN HISTORY

PAGE 22

Preserving a Jewish mural



FUNNY PAGES

PAGE 38

Book Fest draws cartoonists

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ATTACK OF THE DROIDS

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"Today, Webmasters can barely go anywhere," the report notes, "without creating a trail of digital information that pinpoints a person whereabouts at nearly any time, day after day." An accompanying infographic makes the point using Abby Cadabby, the pink, fuzzy character from the Nickelodeon preschool show *Yo Gabba Gabba!*.

Although the methods and technologies described in the report exist in other states, too often they are not being used. In the international boundary it shares with Canada, U.S. Border Patrol now claims the authority to stop and search vehicles and individuals anywhere within 300 miles of an international border's registration of whether people intend to cross it. Because 94 percent of all Americans live within that 300-mile stop-and-search zone, the report notes, the Green Mountain State has become a "poorhouse Ground Zero in the accelerating surveillance state."

Fall reporters, photographers and TV crews will lead the drone flight with balloons rather than booms — Gilbert even showed aerial footage shot by the drone to *Burlington's* Art Hop earlier this month — leaving one to wonder: Did the drone have the unintended effect of making a very news agency on the state seem new?

Could you provide some estimates to the effect of being close



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WITH LAYAR
SEE PAGE 9



facing facts



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TOP FIVE

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SEVEN DAYS



Guns, Planes and Missiles — Oh, My!

With a 7-month-old strapless to her chest, **ANN BRADEN** stood at a Statehouse podium last May and urged the Vermont legislature to address gun safety. Invoking recent mass shootings in Aurora, Colo., and Newtown, Conn., the Brattleboro mother of two said Vermont "cannot afford to turn a blind eye" to gun violence.

"The governor likes to say that if everybody treated guns the way we do in Vermont, there wouldn't be a problem. But there are lots of responsible gun owners in Connecticut and Colorado," Braden told a small crowd of supporters wearing matching green T-shirts. "The thing about guns is, it just takes one irresponsible person and one rifle accident to pull the trigger. We can't afford to wait till we have our own mass-shootings."

An Braden spoke, hurried lawmakers struck through the Senate. Cedar Creek Brown heads down and minds are more immediate business. The legislature would adjourn in days, and every last piece of gun-related legislation had been shot to pieces months before.

Braden's mission was hopeless, at least for the time being. But he pledged to carry on.

"This issue is not going away. And we are not going away. We are just getting started," she told advocates and reporters. "We will be here next session, and we will be here bigger."

Over months later, Braden says the group she cofounded, Don Sena Vermont, has grown to more than 1000 members and is planning a far more serious and strategic push at the Statehouse this winter.

Rather than advocate for the most divisive approaches to gun control — such as bans on specific types of weapons and on magazine — the organization plans to push for measures Braden thinks have wider support. On its wish list are expanded background checks, tougher gun trafficking laws, a rifle gun storage mandate and a state ban on felony possessing firearms. Significantly, Braden says her group is planning to retain the A-list Montpelier lobbying firm Braden & Newman, which last year successfully pushed to deratify state anti-amounts of marijuana and to let physicians prescribe life-ending drugs for the terminally ill.

After yet another mass shooting just this week — this time at the Washington Navy Yard in Washington, D.C. — Braden and her allies will have one more tragic episode to point to when they make their case.

"What I feel good about is that we're putting forward something 45 percent of Vermonters support," Braden says,

referring to a February survey conducted by the Cautious Polling Institute. "It's the middle-of-the-road approach. I think that politicians will feel OK — that this is something they can stand up for. Nobody will be committing political suicide over it."

No issue is a high hope. But to Sen. **PAUL BARNUM** (D-Charlotte), known last January leading the charge on gun control in Vermont, can leave you in a perplexed place. After introducing legislation to ban assault weapons and high-capacity magazines, Braden found himself in the crosshairs of the state's unconcerning gun rights crowd. Five days later he withdrew his bill under withering criticism.

WE'RE PUTTING
FORWARD SOMETHING
85 PERCENT OF
VERMONTERS SUPPORT.

ANN BRADEN

Despite pledges from legislative leadership to consider other measures, hold hearings and form a "task force" to study the issue, the gun debate was over before it even began.

"Last time I feel like I went out sort of mourning there would be some support for what I wanted to do and I was just wrong. Flat out. I was the only one who supported it," Braden says. She recently told Gun Sense Vermont members "I feel I told them I want to do it to a much greater way next time. I want to see that their support out there."

Braden adds, "I just don't think it's productive if there are zero votes to go forward with some thing."

EVAN HUGHES, a vice president of the Vermont Federation of Sportsmen's Clubs, says he doesn't expect the political calculus to change next session — no matter how much lobbying Gun Sense does.

"I think the state is satisfied with the gun laws it has because they work for Vermont," Hughes says, adding that the state's political leaders "understand the logic of our positions."

According to the Cautious poll, 75 percent of Vermonters believe that those purchasing firearms at gun shows should undergo federal background checks, while only 20 percent oppose the idea. Cautious found that shooter majority — 66 percent and 44 percent, respectively — favor banning the sale of high-capacity magazines and assault weapons.

But Hughes questions those results, saying, "I don't think the Cautious poll was accurate."

Whether it is or it isn't, two top Democrats told Seven Days this week they have no interest in pursuing new gun laws this winter. Citing last week's recall of two Colorado state senators who advocated for gun control, House Speaker **DAVID WELLS** (D-Morrisville) said Monday, "You really have to lay the groundwork outside of the legislature to get the public ready even before you start in the legislature."

Though Braden might argue that's precisely what he's trying to do, Braden said emphatically, "I don't think the issue is ready for legislation in 2016."

Got **PETER WINDHAM**, one of the state's strongest gun-rights supporters, said Monday he's not bailing from his position that only the federal government can effectively address gun violence.

"I applaud their efforts, but my position hasn't changed," he said. "I believe we need a 50-state solution, and that's the only thing that's going to work."

Given the passion surrounding the issue, KSE Vermont lobbyist **TONY BARRY**, who is not involved in the debate, predicts gun control efforts "will be the biggest issue we've seen in Vermont since civil unions."

"Just like the effort to pass civil unions and eventually marriage equality, both sides in the debate know they're the ones having the rights violated, and that makes for very contentious and interesting politics," Barry says.

Barry's passion comes from New Britain, where his mother and stepfather live. It was there as her way back from a gun control rally in D.C. last January, that she decided to get involved.

"That's not a community where you think, 'This place has a gun problem.' If it can happen there, it can happen anywhere," she says. "You can't prevent all violence, but I feel like we have a responsibility to look at what we're doing as a society and ask, 'What are we doing?'"

Breaking Down Silos

Seven cases of politician-induced whiplash were reported throughout Chittenden County last Thursday.

This morning, Sen. **PETER LEAHY**'s office announced that the Mental Health Agency had selected Jonathan Camp Richard Allen as one of five finalists to lead a new mental health program from which under-armed, incarcerated, ballistic missiles could be shut down.

No, seriously.

Leaky quickly made clear he vehemently opposed the idea. The so-called ground-based midcourse defense system, Leaky said, is a "monumental waste of money," "technologically challenged" and doesn't belong in Vermont.

In short order, the state's top-elected officials were trapping over themselves in one topic: the plan. Congressman **PAUL WELLS** (D-Vt.) was top-favorite, calling the notion "absurd" and "the wrong location for a bad idea and a dead-on arrival."

Guess we know where he stands!

That's when the whiplash kicked in — at least, for those who've been following the protracted debate over whether to base 16 to 24 mid-course fighter jets two towns away from Jericho, at the Vermont Air National Guard's South Burlington base.

For years, Leaky, Welch, Sherrill and Sen. **BERNIE SANDERS** (I-Vt.) have cogently courted the F-35s, which would replace the Guard's aging F-16s. They routinely get rapping for the bang!

Jobs, jobs and more jobs.

I'll be the first to confess that I don't know much about choosing down EGOTs. Heck, I couldn't find my way out of a missile silo, but that's one thing I do know: If the Pentagon built a \$1 to \$5 billion missile defense facility in Jericho — that's how much Reuters estimates it'll cost — it'd be the biggest job center in Vermont since then & Jerry signed us how in market as an engine to success.

Thank about all that work for job builders! And the guys who fix the hamstrings to the job builders! And, um, the guys who get to push the shiny red button.

So why do Vermont's "lighting bar" politicians support the one but not the other? We pursue the question closely to them.

"It has long been a critic of the strategic premise, the enormous cost and the troubled record of ballistic missile defense systems," explained Leaky spokesman **SAMUEL CARL**. "However, he and most Vermonters and most Americans understand there is a need for a national defense of our troops and to protect our troops on the ground, and for an air force to handle those jobs."

Going for the rhetorical gold again, Welch spokesman **WYATT WELLS** said, "The question for the congressmen is, what is necessary for the national defense? A replacement for the aging F-16 fleet is necessary. A Reagan-era Star Wars fantasy isn't."

Of course, when F-35s represent real concerns about the cost of that plane's development and whether it'll meet the military's needs, Vermont pilots have one response: jobs. All other concerns — about noise, safety, necessity and reliability — are dismissed out of hand.

"Like it or not," Sanders said in a statement last October, the F-35 is going to get built.

"If the F-35 ends up not being located here, it will end up at a National Guard base in Florida or South Carolina," Sanders continued. "I would rather it be here."

Right, so tell me again why we're not going behind these missiles?

Media Notes

Vermont's weekend television news war has officially begun. Earlier this month, WCAX-TV launched "The Weekend," an hour-long newscast starting at 8 a.m. on Saturdays and Sundays.

Anchoring the show is Vermont native **JANIE KELLEY**, who remained on the Green Mountains after stints reporting in New York, Louisiana and Virginia. News director **KEVIN MURPHY** says the CBS affiliate has hired five new staffers, including Kelley, in connection to the show.

Not to be outdone, soon after WCAX announced its expansion plans this summer, WPTZ-TV unveiled its own weekend newscast, called "Weekend Today" — and beat its competition on air by a month. The program runs for two hours a day, starting at 5 a.m. on Saturdays and 6 a.m. on Sundays.

Two weeks ago, the NBC affiliate brought on **CAROLINE 'CAR' JARVIS** to become the show's permanent anchor. Jarvis is a recent graduate of Pennsylvania State College, where she covered the **JANIS GANESKY** child-molestation scandal.

"The season we've gotten in the first few weeks now that we've had it on air has been absolutely positive," says WPTZ president and general manager **KEVIN MURPHY**. "The market was hungry for us to be in this time period."

Separately, WCAX recently lost reporter **DEANNA LEBLANC** to an NBC affiliate in Virginia Beach, the joined Channel 3's Bedford bureau in September 2010 and began covering Burlington this January.

And in the Burlington Free Press, **WILL KNOX** first reported last week, WCAX has fired veteran reporter **DAVE HENSON**. He had been on leave from the station since he was arrested in March for allegedly groping a Lyndon State College student at a local bar and pointing her against a wall. He accepted not guilty to the charges in April. ☐

Disclosure: Paul Hester worked as Peter Welch's communications director from November 2008 to March 2011.

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Take Back Virginia? Old Dominion Dems Are Counting on Vermont-Born Robby Mook

BY PAUL HEINTZ

The historic rise of the Democratic Party's top young political strategists began at the Norwich transfer station.

Everybody has to go to the dump on weekends," Robby Mook explains. "My earliest memory campaigning was going to the dump to get petition signatures or handing out literature."

These days, the 33-year-old Vermont native is sorting the trash in another land: 45. It's only then Virginia's hotly contested gubernatorial campaign, which has become the dirtiest and most important race of 2013. As campaign manager for Terry McAuliffe — the former Democratic National Committee chairman and Clinton family consigliere — Mook's job is to turn the decidedly purple Old Dominion blue.

Win or lose, Mook is widely expected to play a prominent role in Hillary Clinton's 2016 presidential race, should she decide to run. The *New York Times* and *Politico* have both suggested he could be tapped as the former secretary of state's campaign manager.

Mook's highest-profile win came the last time Clinton ran for president, when the then 28-year-old ran her successful campaign in the Nevada, Ohio and Indiana primaries and caucuses.

"He beat us three times. His footprint was on our back," President Obama's 2008 campaign manager, David Plouffe, told *Bloomberg View* in July. "Our sense was he did the best job of anyone over there."

Mook himself declines to address the Clintonian speculation — and less than two months out from Election Day, he's hesitant to discuss the Virginia race. But he's more than happy to talk about Vermont politics, which he credits with teaching him an important early lesson.

"I think what I learned when I was working on the race in Vermont was really how to build from scratch," Mook says. "Good, strong campaigns are really rooted in the community. You're working to represent. I think that was the kind of campaigning I was taught to do there — and that's the kind of campaigning I do everywhere I go."

Born in Sharon, Mook moved with his family to Norwich when he was still very young. His father taught physics

at Dartmouth College and his mother worked at Dartmouth-Hitchcock Medical Center.

When Mook was a freshman at Hanover High School, he was cast in a production of *Melinda's*. The *Playhouse* failed. He quickly caught the eye of theater director and then 24-year-old state representative Matt Dumez.

administration. "He's just a good guy — personable but very talented. You could tell that back many years."

The co-speaker says he's long since fallen out of touch with Mook and had no idea how his former star or had gone in the political world.

"Holy cow," Obachowski said after hearing an update. "You know, nothing that you're telling me surprises me."

In this day, Mook says the toughest race he ever took part in was Vermont's 2002 election, when Republicans state treasurer Jim Douglas narrowly

MOOK IS WIDELY EXPECTED TO PLAY A PROMINENT ROLE IN HILLARY CLINTON'S 2016 PRESIDENTIAL RACE. SHOULD SHE DECIDE TO RUN.

"Robby was fantastic in the prep, but what he was really interested in was the political thing," Dumez says, referring to his own reelection campaign, for which Mook enthusiastically volunteered.

Mook went on to join the U.S. Senate page program and volunteered with then governor Howard Dean's reelection campaign. After finishing his freshman year at Columbia University, Mook was recruited by Dumez once again — this time to be the first prodigy on the Vermont Democratic House Campaign, which works to elect Dems to the Vermont House.

Dumez, then the Democratic whip, says he struggled to convince House Speaker Michael Obachowski to hire the inexperienced college kid — and to convince Mook he was up to the job.

"Robby said, 'I don't know anything about political fundraising.' And I said, 'Well, neither do I.' We'll figure it out together," Dumez recalls.

Says Obachowski, now a commissioner of buildings and general services in Gov. Peter Dineen's



defeated Democratic lieutenant governor Doug Hickey for governor. That year, Mook ran the Democratic coordinated campaign.

"It was a rotten time, I think, and people were unhappy with the economy, which was struggling post 9/11," he recalls. "It was a pretty difficult environment, and it was a very negative campaign."

Mook adds, "It was really tough to lose. But you certainly learn a lot more when you lose than when you win."

After working his way through the ranks of Dean's 2004 presidential campaign, Mook took on races in Vermont and Maryland. When Clinton bowed out of the 2008 Democratic primary, Mook managed former New Hampshire governor Jesse Shaferski's successful bid for Senate.

Then he moved to the Democratic Congressional Campaign Committee — the DC-based organization charged with electing Dems to the U.S. House — first as political director and later as executive director.

It was in that capacity that Bob Rujan, Vermont Congressman Peter Welch's chief of staff, came to know his fellow Vermonter and Dean campaign aide.

"He is nothing short of a rock star," Rujan says, adding, "rarely in this cynical business do you find someone more decent and well liked."

For a guy uniformly praised by friends and allies as kind and compassionate, Mook often finds himself engaged in the mudsling of races. Case in point? His current assignment working to elect McCallife governor.

The Virginia race has been dominated by accusations of corruption and influence peddling. McCallife's opponent, Virginia attorney general and Tea Party hero Ken Cuccinelli, has been swept up in a scandal involving a duty statement executive's gifts to Gov. Bob McDonnell and Cuccinelli. Last week, after enduring months of negative press coverage, the attorney general donated the \$18,000 he received in gifts to charity.

McCallife himself hasn't been free from scandal. Since July, federal investigators have been probing whether top executives of an auto company he has pressured immigration officials to rubber-stamp workers' visa applications. The firm, which used the name EB-5 investor visa program employed by Vermont's Jay Peak, is also the subject of a separate Securities and Exchange Commission investigation.

McCallife and Mook have gotten assists in recent weeks from another Vermonter. Shaferski is his role as chairman of the Democratic Governors Association, Shaferski's top political prize this year is to make vice McCallife is elected.

To that end, the Vermont governor held a conference call with national reporters two weeks ago to label Cuccinelli's latest attack ad "a new frontier of slime in American politics." Last week, Shaferski flew to New York City for a DGA fundraiser starring former president Bill Clinton and benefiting McCallife's campaign.

With Election Day seven weeks away, McCallife holds a single-digit lead over Cuccinelli, though the race is likely to tighten.

Even as he makes waves inside the Beltway, Mook hasn't forgotten his political roots in Vermont. When Dean ran for lieutenant governor in 2000 and then governor in 2003, Mook was quick to offer counsel — and to speak at a DC fundraiser for his former theater director during the latter race.

Jays Deane, "It's been one of those wonderful turnarounds where I think I started out as a mentor to him, and during my two statewide races I was on the phone with him asking him for advice."

Mook says he doesn't plan to keep up his hectic, race-jumping lifestyle forever — but for now, he remains motivated.

"I want to stay very active in pushing on the issues that I care about," he says. "I don't know what form that's going to take. I don't want to do exactly this for the rest of my life. But I want to take it one step at a time and let life take its course." ☺

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St. Albans Preservationists Fight to Save the City's Historic Owl Club

By CHARLES E. DICKLER

Last week was a big one for the little city of St. Albans. Voters overwhelmingly approved a bond to build a \$15 million parking garage. The State of Vermont sold a building to one of the city's largest employers, Mylon Technologies, and added more jobs downtown. Then the governor paid a recent visit to celebrate the completion of the city's Downtown Streetscape Project.

But while most residents are focused on St. Albans' new lease on life, a few are worried about its past. They're trying to save one of the oldest properties in town, known as the Owl Club, from demolition. It's not just a ramshackle structure on the corner of Congress Street and Middle Lane that happens to be on the National Register of Historic Places. The 193-year-old building was the childhood home of John Sears, a former U.S. congressman who was instrumental in constructing three railroads: Northern Pacific Railroad, Vermont Central Railroad, and Vermont and Canada Railroad. The last two of these passed through St. Albans and contributed to the town's early prosperity.

In the process of redeveloping itself, will the Real City destroy some of the history behind its name?

"We're discovering all the time that even people who have lived in St. Albans all of their lives don't necessarily know or understand the significance of this particular property," says Peter Peril, who released his archival notes on Sears to St. Albans in 2006. To generate awareness and support for the house, Peril and a group of like-minded preservationists later formed an organization called Save Our Sears Housestead.

They're also taking the case to Environmental Court. Peril and two of his neighbors — Sue and Mark Priest — have appealed the decision made by the development review board earlier this year that allows St. Albans-based Corner Contracting to enter the structure to make room for a new office building. The French line right next to it is built on a masonry foundation. Broken windows and a chain-link fence around the property don't exactly sell the place that everyone in St. Albans calls the



St. Albans' Sears Housestead

Owl Club — so named for a male shrew society that once owned the property.

Over the years, the club added on to Sears's original brick structure and opened the space for public meetings. In the opinion of Peril and Priest, however, the building's second act has distracted St. Albans from the more vital narrative of the Searses, a family that also produced two Vermont governors: J. Gregory Sears and Edw and Curtis Smith.

Last fall, Corner Contracting bought the property from a member of the Owl Club. By February, the company's founding principal, Mike Connor, had drawn up his plans and approached the city. Connor did not respond to several calls for comment on this story.

Peril, who sits on the city's design advisory board, recalls that an initial recommendation was to tear down the Owl Club's additions, leaving the relatively small Sears residence in place. But the DAB only said such decisions would be left to planning matters. Final judgment on Corner Contracting's demolition request was left to the DAB, whose members signed off on it.



Historic Preservation

A key part of the appeal, Peril and Sue Priest explain, rests on the historic impact of the original structure and the environmental impact of an office building on a residential neighborhood.

Another point, they say, will be that Connor Contracting didn't provide a fair estimate of the cost to rehabilitate

the original 1820s structure. The city requires such an assessment to be conducted before any demolition permit can be granted. Although Connor did get one, the preservationists building watchdog, it was from a firm called Ruggene Engineering, which is also on contract to perform the redevelopment

Custodial Firings at St. Michael's College Lead to Accusations of Union Busting

By Kevin J. KELLEY

Since St. Michael's College guides itself "on a long-standing commitment to racial justice, highlighted by the involvement of many faculty, staff and students in the civil rights and peace movements," "The college's performance in this regard ran without a loss of strategy," asserts St. Mike's spokespersons Jeff Lindsay.

But in its 189-year history, the Catholic school's progressive principles have never been tested by an in-house union demanding better wages. Until now.

"The college does have good intentions, but there's a disconnect in how they're treating workers," says Kenneth Wilson, a St. Michael's union and a leader of the Student Labor Action Movement (SLAM).

Wilson is referring to the recent firings of two employees who were key organizers of a successful effort last year to criticize campus racism. The union pair and their supporters accuse the college of trying to undermine union members by deactivating the campus branch of the American Federation of Labor, County and Municipal Employees (AFSCME).

"They're using the Walmart and McDonald's playbook" in St. Michael's political science professor Bill Grover says in regard to what he sees as strong union tactics on the part of management. Acknowledging that "the college isn't doing anything illegal," Grover says administrators are hoping the union "will just go away without engaging in union-busting tactics."

The union's standing is far from secure. The ratification vote in 12/17 last November to affiliate with AFSCME, and with two "no" votes removed from the equation, the union might well be rejected by the remaining members of the campus cleanup crew. US labor law allows for a union decertification vote to be held one year after withdrawal of a collective bargaining unit. That means the St. Michael's ratification could be facing another intermediate checkmate in two months.

For its part, the college maintains that the two staff shift maintenance workers, Tom Kingston and Dennis Hackney, were dismissed due to poor resume problems. Falsified pictures and privacy protections prevent the school from publicly speaking what these views, Lindsay says.

Like coincide with no reliability on the issue, that St. Michael's camp union busting "turns 'its responsibility to me,'" Lindsay says. "The college would never let anyone go because of union activities. It would be stupid to do that." The



Tom Kingston

union-busting charge is "totally false," she defends, noting that none of the other ratifiers, including three members of the union engineering committee have experienced punitive actions.

Along with its social conscience, the Catholic institution tests the strength of its community bonds. Almost all of the 1000 undergrads live on campus and rely only with professors and researchers. Some faculty members and staffers, in well as administrators, view the raising of a union as a divine development that will

shift the paralyzing campus mind set from "we're too big" to "we're too small."

Like most small liberal arts schools in the Northeast, St. Michael's is feeling the demographic pressures — there are fewer college-age Americans — and increased pressure to tilt its budget to the job market. A \$4.8 million in enrollment this year prompted the school to impose salary freezes for staff and faculty, top officials took a 3 percent pay cut.

Custodians earn a starting wage of \$15.50 an hour, and some say it's hard to

get by on that. As one local historian notes, Burlington's livable wage ordinance sets the rate at \$13.94 an hour.

St. Michael's is now while spending at least \$100 an hour for the services of a Burlington attorney for a reputation as an anti-union specialist, suggests James Hudson, director of the Vermont Workers' Center. Both Hudson and Grover characterize this lawyer, John McElhiney, as "a union buster."

The Dorset-Rochester Maine law firm's website says McElhiney counsels employers on handling "difficult employee issues." In cases where management is dealing with a unionized workforce, "John provides daily labor relations advice to assist the employer in maintaining an effective and strategic relationship with the union," the firm adds.

Union supporters are rallying outside out, as well. The head of the Vermont branch of the AFL-CIO was scheduled to join activists from other labor organizations along with Progressive Burlington City Councilor Bartel Sigel, at a press conference on Wednesday on the steps of the college's chapel. An advance announcement and the group would call on St. Michael's to renounce to perpetuate workers a livable wage.

St. Michael's president Jack Neuhouser told student activists in a meeting last week that the college qualifies as one of the last employers in Vermont, according to SLAM member Wilson, who took part in the meeting. The school does offer full-time employment to a comparatively generous set of benefits, including health insurance, and operates what administrators say is an effective in-house grievance procedure.

Ann McElhiney, a consultant who would represent union action last year, agreed to an interview on Sunday that "we can go to HR whenever we have issues," referring to the school's human resources office. The union won't achieve anything positive for the ratifiers, McElhiney predicted, adding she hoped it would be decertified if there is a vote in November.

Wages — and the ratification — contributions to benefit packages are among the issues facing negotiations between AFSCME and the college's attorneys and officials. A deal could be reached quickly and easily, Kingston insists, if St. Michael's "just rejected the contract of racism" at Burlington High School and UVM. Both of these groups of workers belong to unions, Kingston points out, and have thus been able to secure gains that St. Michael's ratification would be happy to arbitrate.

Asked if firing Hickey and Kingston amounts to union-busting, *AFCME* official George Lavelle responds, "Certainly we suspect that's the case." The union is considering filing an unfair labor practices complaint with a federal oversight board, he says.

Kingston and Hickey say they aren't contemplating legal action of their own. Kingston, who worked at the school for 11 years, adds that he would return to the job if that option were offered. His duties were "not complicated, and the community was pleasant," Kingston said in an interview on Saturday. "The positive feelings I have about St. Michael's can't be erased by the anti-union decision unless a necessity."

Kingston and he had been given more onerous assignments after helping lead the union drive, and was subjected to a new rule. One example: In July, he learned he could no longer bring his bicycle into the building during his night shift. "There are faculty who ride bikes and bring their kids buildings," Kingston points out.

In the view of union supporter Groves, the administration's claim of having fired Kingston and Hickey for cause amounts to "complete crap." Groves also experiences "an accumulation of incidents" at the hands of these supervisors, charges Groves, who joins SLAM members at regular 2 a.m. coffeehouse meetings with nightshift workers. "They've treated like mentally incompetent at fourth graders, and that really pisses them off," adds the job-seeker, a member of the Vermont Progressive Party.

Hickey, who worked at St. Mike's for nine years, says he was told his dismissal was due to absenteeism. He had gotten permission from his immediate supervisor to take time off to take his son to medical, dental, but that decision was overruled by the supervisor's superior. Hickey recounted in a phone interview from Detroit, where he's currently promoting a movie about the band "We all know he wanted to get rid of me because I had a lot of involvement with the union," Hickey added.

The night-shift boss had been revisiting changes in job requirements that most custodians resented, he continued. "One guy would have to vacuum for a whole month, and another guy would be cleaning bathrooms for a whole month, with [his supervisor] trying to make him feel good by calling him a 'ballroom specialist,'" Hickey said.

"This is really all about livable wages and benefits," he commented in regard

to the unionization move. "We wanted somebody to talk for us. We wanted to form a union."

Kingston points out that employees without union protection can be disciplined "for any reason or no reason at all." But with a union comes a legal obligation for employers to take such action only on the basis of "just cause." In these circumstances, Kingston adds, any disciplinary steps, including firing, can be contested by an employee, with the employer then required to show that due-process rules have been followed.

At present, Kingston wrote in an email on Monday, "The facilities department managers are completely unaccountable."

Custodians normally leave either because they are fired or have been fired without due process."

Some St. Mike's alumni have joined the fight on the side of the union. A petition being circulated online calls for the college's administrators to uphold "the social justice tradition in action and not just in empty rhetoric." More than 100 alumni have signed the petition, which warns, "Until the college does the right thing, we will not donate another dime to the school."

About 400 students have signed a separate petition drafted by SLAM. When, one of the group's leaders, says she's motivated to fight for the union in part because of her experience as one of four siblings raised in Burke, Vt., by a single mother. "She lived at the poverty level," she recalls. When adds that she feels compelled to take part in the middle-of-the-night meetings with custodians out of solidarity with her mother, who also worked the third shift for a time.

Students are predominantly liberal campus not uniformly pro-union, however. The 400 students expressing support for the custodians represent one-fifth of the college's undergrads. And two faculty members, who did not want to be named because of concerns about offending some colleagues, say many teachers have sympathies about the campaign in defense of Hickey and Kingston and the attendant charges of union-busting. "It's not nearly as simple a situation as it being portrayed," says one of these profs. "It's not true that the college is evil and the other side is good. There's just a certain..."

Disclosure: Kristin D. Kriley is a former adjunct professor at St. Michael's College.

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OBITUARIES

Bette L. Moffett 1928-2012 22ND/22N

Bette L. Moffett passed on September 7, 2012 at her home in Brandon. She loved Brandon and was warmly grateful for the love and support she received from her community. Born Bette Lou Little on May 27, 1928 in Kingsley, Iowa, she was the daughter of Jack and Lulu (Miller) Little. Bette grew up on a farm and attended the University of Iowa. Out of college, she was a buyer for Marshall Field's in Chicago. In 1951, she married Hugh G. Moffett, an actor for a few magazine and radio roles.

Family in Port Washington, N.Y. Relocating to Paris, France, where her husband was assigned in the Bureau Chief for international efforts, she spent five years abroad and traveled to Africa and the Soviet Union, the near and far East, and throughout Europe. Settling in Vermont upon the family's return to America in 1968, she became an active participant in her community, an independent advocate for culture, education and progressive governance. Among her many endeavors, she co-founded the Brandon 19th Shop, named on the birth of the Brandon Town School, the Newgate

Elementary School and the Brandon Free Public Library, performed in the Music Valley Players and Night Five, sang in numerous choral performances, hosted a radio show on WFAO, organized again in the 1980s, provided the names of her childhood, Roots, Shoatz & Myer. An excellent entrepreneur, she received the Vermont Alliance for the Education Award, the Governor's Outstanding Community Service Award

and the Vermont State Right Livable State Outstanding Senior Award. She moved through life with an unquenchable love for and respect for those who love and loved her. A celebration of her life will be held on Sunday, September 22 at 2 p.m. at the Brandon Inn. Gifts in lieu of flowers may be made in her memory to Brandon organizations that were touched by her.

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The New Yorker Cartoon Caption Contest Comes to Burlington

By PAWEŁ A. POŁOWSKI

Are you a fan of the New Yorker cartoon captions contest on the back of the magazine? Do you think yours are funnier than the ones the editors choose? Then get yourself to the **best cartoon contest** this Friday night, 9 p.m. **Phonix is hosting** a live contest featuring three single-panel cartoons by **easy to see**.

The Burlington resident and New Yorker cartoonist—who also contributes a weekly panel to this newspaper—will give a brief presentation about cartoons and what makes them funny. Then, participants will work in teams of four to six people to come up with captions for the three cartoons you are here. (Take this as an opportunity to get your creative juices flowing in advance. The images are also on view at **Phonix Books**.)



"We did this at the New Yorker festival a couple years back, and it was so much fun," **Wise says**. Little else, this Saturday's event in Burlington "should be a blast," he predicts.

Adding to the festivities are three funny judges of the contest. **Join in**



James H. and Kevin Ryan are local standup comic, and **James H.** is a local columnist for the Associated Press whose blog is called "the hilarious guy." The judges will read the funniest caption aloud and choose the winners. And there will be prizes—including the glory of having



the winning caption published in **Seven Days** next week! ☺

Info
New Yorker Cartoon Caption Contest With Henry Kiss, Friday, September 20, 7 p.m. at Phonix Books, 1011 North Burlington Ave. Tickets \$5.

Jewish Historians in Burlington Seek to Preserve a Hidden Mural

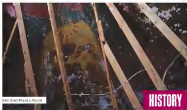
By HILARY F. FINE

In the 18th and 19th centuries, more than 1,000 wooden synagogues were built in Eastern Europe. To bring its temples closer to the heavens, local painters decorated the ceilings with religious art featuring icons of Jewish, the Dead Sea Scrolls, a Torah scroll, a radiant sun. **Archaeologists** discovered the Holocaust, destroyed most examples of the folk art during World War II. But one extraordinary mural remains in a surprising location, a Burlington apartment building.

Thanks to **James H. and Kevin Ryan**, the artwork may soon see the light of day once more. The two activists, who for Chai Adon's synagogue are spearheading an effort to raise \$450,000 to restore the painting, remove the wall it's on and relocate it to the temple site.

It will be an expensive undertaking, but, according to a blog post by art and architectural historian Samuel Gruber, a necessary one. "The mural on gift from the painter adds color, vitality and the immediacy of poetry to what we are usually forced to recall only through occasional black and white and often blurry photographs," he writes.

The story began when post,



performer and playwright Ben Zion Black immigrated to Burlington from Kovno, Lithuania, in 1919. He made the trip for love, following a fellow actor, Rachel Singer, after she and her family came to Vermont in 1915. The pair married in Boston after they married, but returned to Burlington in 1918.

For \$100, the artist—who would later open **Black Signs of the Karmel Road** on Center Street—was hired to paint the Chai Adon synagogue in the style of his hometown. He included

the familiar tropes mentioned above in his highly dimensional, colorful work. To the delight of some orthodox worshippers, Black also portrayed musical instruments and angels, elements that were banned in the Sabbath and considered graven images, respectively. Overhead, the congregation could see a trapeze. If not for a sign of an open sign, complex with birds.

Chai Adon was the second temple built in the under North End community known as Little Jerusalem. The

temple was first documented in about 1883, when a group of 10 Jews, led by a rabbi, began congregating for prayer. Chai Adon was built on Maple Street near years later. Two years after the city's first synagogue, Chai Adon.

The older building, on Archibald Street, has been known as **Archibald's** synagogue since Chai Adon moved to North Prospect Street in 1918. The Chai Adon congregation merged with that of Chai Adon in 1918, and the surviving building began a new life as a dry goods store, then a carpet shop.

Each generation, Burlingtonians Goldberg remembers visiting the latter business and standing on what was once the second-floor balcony that separated female parishioners from male ones. There, surrounded by carpets, he saw the wood mural. When the store closed in 1980, Goldberg fought to save the mural, which was still in complete and hadn't changed much since Black finished it in 1918.

According to Petros, Goldberg contacted grillers all over the East Coast hoping someone would help him preserve the painting. "It was in much better shape at the time, and literally



AN EARLY LOOK AT CAPTAIN PHILLIPS

Viewers may have reason to be excited about **CAPTAIN PHILLIPS**, the upcoming film in which Tom Hanks revisits his iconic role as **BOB HOPE** in a role as the "Terror of Somali pirates" (Catherine Keener plays his wife, **MIRANDA**). Now he has a chance to see director Paul Greengrass' drama early, between its September 27 New York Film Festival premiere and its October 11 wide release.

On Tuesday, October 1, the **MAJESTIC** in Arlington will host the dress, premiere of **CAPTAIN PHILLIPS** as a benefit with all proceeds going to the **Sevier County Strong Supporting Fund** at Champlain College. The fund honors "a close friend of the Phillips family who died tragically earlier this year," explains Phyllis to her **MIRANDA JONES**.

Jones says Phillips will appear at the screening, which he expects to sell out. The captain and his family will also receive a standing ovation to which Jones has invited her **PETER GRUBBS**. Vermont's two U.S. senators and former governor **JIM DOUGLAS**.

MARGOT HARRISON

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everyone just imagined it was a pink elephant that didn't exist," says the historian remembers.

But, with the help of his daughter, Levia, his wife's personal assistant to architect I.M. Pei, and her sister, Goldberg was able to have the mural professionally photographed before it was rolled up to prevent further damage. It became part of the apartment complex that replaced the original site.

The building's current owner, **STEVEN OBERHARTS** of Oberharts Inc., says he sees only an upside to donating the mural to the synagogue. "If they can pull it off, and I really hope they can, it's going to be a wonderful thing for the Jewish community," says the last owner, whose only condition is that the mural be displayed along with a plaque remembering his father, Michael Oberharts, himself a supporter of the Jewish community.

The mural's apartment where the mural resides is painted sterile white, finding the images at the end of the hall, in the master bedroom, middle step going into Technicolor On Last year's **VERMONT PUBLIC TELEVISION** special "Turtle Jerusalem" introduced many locals to the mural's secret history.

Thanks to that and the efforts of Petush and Goldberg, the latter says, "What's now happened is, the stars have sort of aligned, and we have the right combination of historians, art experts, engineers, architects, local people and people who have given us opinions that this truly is a piece that cannot simply be replicated. Because of what it is and what it represents," Goldberg adds, "you have an obligation to preserve it for general history and Jewish history."

With \$600 already raised, a restorer has begun stabilizing the remaining paint. After that, the mural will be cleaned, then extracted from the current building, placed in a steel cage and moved to a permanent home at Ohm Zedek.

"What's truly amazing is to [see] this sudden international importance seem to have been thrust upon us," Petush says. With a little help from the community, Burlington's own relic of the pre-Holocaust past will retain its importance for many years to come. ☺

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In Its 20th Season, Vermont Stage Revisits the Past and Charts the Future

BY PAMELA POLSTON

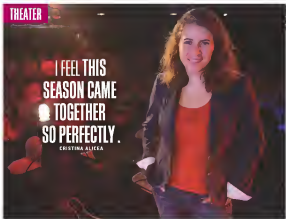
It's one thing to celebrate your 20th birthday. It's quite another to be the still new head of a theater company with a couple decades of other people's work to look back on and the future to anticipate. That's the situation **CRISTINA ALICIA** finds herself in, and as the producing artistic director of Vermont Stage Company, she's in rehearsal mode — while charging ahead. As she puts it in VSC's new season brochure, “We plan to make the most of this milestone year.”

Having joined the company in the fall of 2010, replacing longtime director **MARK NASH**, Alicia, 34, isn't burdened by nostalgia about what has come before her. But she doesn't discount the legacy — surviving 20 years as a nonprofit starts out itself merits a standing ovation — and she has made the past a touchstone in this year's lineup. Over a recent break fast at Mimbela, Alicia talks about how her programming looks ahead.

“I like starting out our season with something a lot of our audience are new to 2011 and loved,” she says, referring to the play *Art*. The Tony-winning comedy by **Thomas Keneally** focuses, on the surface, what's contributes visual art and, at deeper level, the bonds of friendship. The popular work fits into VSC's history, but this season, it's new. As a fresh cast and director, **MARK GARDNER**. And, as Alicia points out, “We've grown so much that a lot of people here seem to.” Indeed, in entire production has grown up over 20 people. Like every performing arts organization, VSC counts on welcoming a new crop of thespians.

If these younger theater folk show up for Winter Telenovela in December, they'll find a Vermont Stage tradition — is two weeks. For one thing, Alicia remarks, “It's the first time without Mark Nash concerned. The seasonal variety show features both traditional and local, original stories and music; one year ago and has stayed it each year since. This time, Alicia is co-directing, and the unmistakably feel good production for “the dark days of winter” will showcase some brand new storylines: members of the **HAMMILLTON WRITERS WORKSHOP** and poetry from the **FRANCIS WATSON PALMER**, as well as songs written and performed by seasoned performer **PHILIP DODD**.

The new production is a contemporary



play, *Other Desert Cities*, a winner by Pulitzer Prize winner **Joselyn Robins**. Having opened at Lincoln Center just two years ago, the work is “powerful, so reminiscent of classic American plays such as [the one of] *Boys on the Beach*,” Alicia says. The story concerns an old Hollywood family, one member of which decides to write a tell-all memoir and expose a devastating family secret. Local thespian **MARK ALAN GARDNER** will direct.

Alicia will take the reins again for *Venus in Fur*, which VSC's brochure describes as “a seductive comedy about love, lust and literature.” Sounds a little, no? But when Alicia first picked up the play, she says, “I read it and then threw it against the wall.” Still, the work — written by David Ives and based on an 1870 German erotica novel — kept nagging her “in all the right ways,” she says. Eventually, she thought, “If it's an acting role so emotionally, I just have to do it.”

VSC's final production next spring is an original commissioned by Alicia so that she can “be a part of both.” That's because it can be tricky to schedule a work that isn't finished yet. But Alicia trusts that *The Quarry* — the collaboration of a pair of Vermonters — will deliver.

Written by emerging playwright **DAVID FERRIS** with original music by **RANDALL FERRIS**, the play concerns “an eerie discovery” in a middle quarry that turns a Vermont town on its head. The world premiere at the **PLAYWRIGHTS** explores unconventional relationships, notions of home, aging, Vermont geology, love, guilt, second chances and the wide-ranging powers of the unknown,” reads the season program.

Despite that overwrought description, Alicia says *The Quarry* will be “a very stripped-down performance, with a piano as primary set.” Directed by **MARCO MONTANO**, the work will unfold through

scenes and monologues. “It's all about the story,” Alicia says. And isn't it always?

With this lineup, the overarching story of Vermont Stage Company resonates, weaving its history into its next, well, stage. “I feel this season came together so perfectly,” Alicia comments. “It starts with a play that harkens to our past and ends with a new play by a Vermonters who is just starting to explode in the American theater scene.”

It will be something to talk about when, “in April or May,” the director concludes, “we'll do a big celebration of our 20th.” ☐

INFO

Vermont Stage Company's 2011-12 season opens with *Art* by Thomas Keneally on October 8 at the Paperstone in Burlington. For more info on season tickets and workshops, go to www.vermontstage.org. Also see the Seven Days online, Line Out, Future Forward theater news.



Catamount Arts Opens New Artspace, Adds Educational Programming

BY NEDAN JAMES

CATAMOUNT ARTS in St. Johnsbury has long been a Northeast Kingdom hub for live performance and film. But for years the organization's leaders have hoped to deepen and develop its arts education programs.

This weekend, thanks to a \$100,000 grant from the Cassidy Family Charitable Trust and in partnership with the St. Johnsbury Art Association, Catamount is opening a new building called **ARTSPACE**, where it will launch a variety of educational programming.

At a grand opening this Saturday, visitors can explore the new space, take free classes — on everything from dancing to drumming to “wearable leaf art” — listen to “Poem on the Porch” and local bands, and catch a free ice cream.

Outback occupies an octagon-shaped house adjacent to the Catamount Arts building on Eastern Avenue. One of three octagonal houses in downtown St. Johnsbury, it was once a carriage house for the horse-driven homes that served a funeral home next door.

“It’s a wonderful space,” says arts education coordinator **ANNE CAMPBELL**. “It has a mezzanine on the second floor. It’s very fairly balanced on the inside. We walked in and said, ‘Wow, this is Artspace!’”

The classes there will be primarily for intermediate through eighth graders, Campbell says. Catamount has provided arts instruction “off and on over the years, but it was kind of hit or miss.” With the new space, she says, it will be able to offer much more.

And those aren’t your typical art classes. Programming this fall includes a native-born storytelling class with the **VICTORIAN CENTER FOR CIRCULAR STUDIES**. Middle school kids will explore the traditions together and create stories, which

they’ll present in an oral storytelling performance.

When Catamount surveyed the community about what kinds of classes it wanted, says Campbell, “A lot of people asked for more group music opportunities.” So Outback Artspace is introducing songs, drumming lessons and the chance to participate in an ensemble.

High-tech arts will soon be possible, too, says **ANNE CAMPBELL**, or School of Creative and Performing Arts — which runs camps for more in New York, Los Angeles and Vermont — recently donated five iPads and video cameras to Catamount. “We’re thrilled we’re going to be able to offer really cutting-edge filmmaking and animation classes,” Campbell says.

Outback has the potential to up the ante for arts education in the region, Campbell says. “We’re here in the Northeast Kingdom with a limited amount of resources and kids who have limited access to artistic opportunities. And the schools are limited now in what they can offer because of cuts.”

“But we have a huge number of resources in terms of creative people in the Northeast Kingdom,” she continues. “Being able to put those creative people in the service of these kids is really exciting.”

Oh, and one more note from Campbell: Don’t let St. Johnsbury’s downtown construction project keep you from the grand opening. “All the roads will be open,” she assures. “There will be parking and lots of signage.” ☐

INFO

Outback Artspace Grand Opening, Saturday September 21, 9 a.m. to 2 p.m. Ribbon-cutting ceremony: 11 a.m. Catamount Arts, 115 Eastern Avenue, St. Johnsbury. Info: 746-2039, catamountarts.org/outbackartspace

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Michael Kehoe

Jennings and Ponder Tell Tales of the Vampire Princess and More

BY PAMELA POLSTON

Why listen to stories that are not only dated but dated? Because, if a timeless story speaks to the eternal human condition, then it speaks to now. Besides, if people keep telling it, the story must be damned entertaining.

THE JENNINGS and LEANNE PONDER have been telling folk tales together since 1997. If that seems like a long time, it's barely a blip compared with the ages of their stories, which range from hundreds to thousands of years old. Yes, thousands. The tale "Four Friends and a Tiger" was first written down about 2800 years ago, in an Indian classic called *Panchatana*. And if it was finally written down then, suggested Jennings at a performance last weekend in Burlington, it had to have been told orally for a long time before that.

The and Ponder were performing tales — and traditional music on concertina and harp, respectively — from their recently released CD, *The Vampire Princess*, at North End Studio A. They'll repeat the show this Saturday September 21. To say that it's all ages listening is a double entendre. The audience ranged from seniors to children — as Jennings and Ponder's audiences usually do — and all were captivated.

The *Vampire Princess* CD sounded like last summer before what was probably a similar audience, contains five stories and five short musical interludes. Besides the Indian tale, there are stories drawn from Mexico, Russia and the Himalay — six gypsies — of Bohemia, as well as one from the Brothers Grimm. Though the stories seem set in an indeterminate past, they remain relevant because, unfortunately, basic human nature has not changed much. There have always been greed and arrogance, for example — two qualities that the tales allow. And, even if a young girl gets torn into a fine stick, a tiger eats some scholars, and the titular vampire princess sucks a whole lot of blood, the stories contain plenty of humor along with the horror. That there is the occasional gratification of

witnessing good being rewarded and evil punished.

Listening to the CD is a rewarding experience, too, especially if you're curled up with a cup of something and really paying attention, not skimming peaks at your email. That humans love to hear stories is no ancient truth; we are hardwired to do so. But Jennings



and Ponder in person, strange, give us something to watch, as well. The husband-and-wife performers are animated and funny with a repertoire of voices high, low and in between, and facial expressions to suit a variety of characters. They don't play to gender: both voices male and female, young and old characters.

What is really brilliant about this disc, though, comes with each apparent ease that a listener may not consciously notice: it is a wonderful, finely tuned vocal interplay. This and her voices weave in and out of each other, sometimes doubling up for emphasis, creating a tapestry of sound that we recognize as a story. Their delivery is akin to that of an extremely tight jazz ensemble, in which the players know their parts — and their partners — intimately. For this reason, and for the uniqueness of what they do, Tim Jennings and Leanne Ponder are deeply Vermont treasures, and hearing their stories never grows old. ☺

INFO

The Vampire Princess: North End Studio A, sponsored by Tim Jennings and Leanne Ponder. Eastern Capital Productions CD. \$19. Jennings and Ponder perform on Saturday September 21, 8 p.m. at North End Studio A in Burlington. \$10 tickets req.

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Dear Cecil,
I read recently that 150,000 condoms were distributed to the Olympic athletes in London's 2012 games, which seems excessive by any standard. Is the Olympic Village really the naughtiest sex den its condom consumption suggests?

Derek Black, Asheville

You had this surprising idea you've got a bunch of mostly single, mostly half young men and women (OR, maybe not the neighbors.) You take them away from their accustomed surroundings in every corner of the globe and lodge them in the private enclave known as the Olympic Village, surrounded by yet sequestered from showing lines and inquisitive reporters. Then let them get pumped up with nervous excitement and competitive spirit over several days, those that a few games and seasons, and supply alcohol. If I'm the manager in charge of Village party favors, my question is: Will 100,000 be enough?

Granted, we don't have detailed knowledge of what goes on. Olympic summer Summer leaders summed it up thus: "What happens in the Village stays in the Village." Nonetheless, the accounts we do have give a pretty clear idea. A 2012 ESPN magazine report listed sex encounters with numerous athletes uncovered using spiky tails, ranging from same-sex backlogs

to toys, infidelity and a group-sex orgy in a whirlpool tub.

Women's soccer goalie Hope Solo, swimmer Ryan Lochte and others have gone on record as repeating high levels of sexual activity at the Olympics. "Athletes are extroverts," Solo theorized. "When they're training, it's laser focus. When they drink, it's 20 drinks." Solo herself gained some notoriety for insisting that she'd maxed an unnamed celebrity back to her Beijing score for a sex-night stand.

Sumptuous abounds in the Village. During the summer games at least, athletes of both sexes go about their business minimally dressed — scolding Barcelona 1992 as the London 2012, British table tennis player Matthew Sydnor looked back fondly on the "thirty thousands" of female athletes "imposing yard upon yard of shag, tinsel, rippling and unimpeachably exotic flesh." Jordan Thawker from Great Britain was: "Even if their face is a 7, their body is a 20." And the dining hall is a full-time meat market, with everyone checking out what the others have brought to the table. At the 1998 Atlanta games, some French basketballers reportedly showed up for lunch in their pajamas.

Cerve Sheenberg, an *Allyne* cheer at the 1994 Lillehammer games, described the Olympic Village as a surreal "they take place" where everything is ad hoc. "Just perhaps not for everyone." — Sheenberg claims two German bobsledders tried to vote to trade her their medals



ILLUSTRATION BY

for sexual favors.) Greg Laupatin mentioned about some same-sex snuggling at the 1996 Montreal games with a locker door open. It's no wonder that even though the games were marked with 75,000 condoms, they had to order another 25,000.

Given the evident reality, precautionary measures are only prudent. Handouts of thousands of condoms have been freely distributed since the Barcelona games for HIV prevention.

Overkill? Doesn't sound like it. Reflecting on the Sydney games as the ESPN press, U.S. fencer shooter Josh Lukatin claimed "I've never witnessed so much debauchery in my entire life." He was so reluctant to use the party and that he swished back into his Olympic dwelling after being asked to vacate it and there it

voluntarily to help raise AIDS awareness for the event, and spaced 45 chairs to offer free HIV tests.) The 100,000 condoms made available in the Olympic Village, meanwhile, destined on their wrappers the motto "Water, Higher, Stronger."

During the 2010 Vancouver games officials distributed 100,000 condoms which would work out to 15 per athlete. Last season got the wrong idea, a spokesperson clarified that this total included condoms given out to security staff and volunteers, and in public bathrooms. The athletes got just 60,000, or a mere 4.2 apiece — but hey, it was cold out.

As the legend of the Olympic Village has grown ever more colorful, condoms companies now vie to become the official sponsor for the 2012 London games. The official provider was Durax, which shipped in 150,000 of its thrust for athletic use. Contraceptive company when a female Australian BMX rider awarded a photo of a beautiful of rival Australian-made condoms labeled "Xenosens condoms — for the glens down under." The photo was a prank but nonetheless provided a formal investigation by Olympic brand police, underlining the core message of the modern games. This may be amateur athletes, but nobody plays for free.

INFO

If there's much to report, you need to get it right! Cecil Adams can give you the inside track on the games. Write Cecil Adams of The Straight OOOPE, P.O. Box 100, Chicago, IL 60601 or cecil@blackboard.com

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Runners

The college students are present in Burlington for about three-quarters of the year. When they're away during the summer, the town is a very different place. Whether it's better or worse is arguable, and I go back and forth on that one. In any event, our four local colleges aren't going away, so the drivers in — pardon the pun — waste me like the weather, though sidewalk sales and the fiery lagoons, college life is part of the city fabric, including the students' yearly migratory patterns.

And now they're back. Their first fall weekend in town, Labor Day weekend, never fails to attract 'em. The students are everywhere! Like teenagers, or worse! The town's baseline energy level doubles overnight. I find of love it, and it freaks me out that I do have a rare position, and it goes like this. Students take cabs, or like them Saturday night, and the freshmen are moving up and down the Main Street hill in packs of about 15. Apparently, there's safety in numbers. Within a couple of weeks, groups of friends will congregate, and the wildest band-of-brothers groups will shrink. But at least for the first weekend, every where is on the same boat.

Like that Saturday night, I had two of these freshmen in the back of my taxi. One of them appeared drunk, brand. He was barely handsome, with a great jaw line and tanned black hair. Glancing in the rear view at his friend, I saw a sexy, red-haired kid. We were en route to an "after-hours" party in Essex Junction, at the family home of a classmate one of them had met during

the first week of classes. They were excited.

"Dude, this is so great!" the handsome guy said. "I've met a lot of people this week, but now we're going out with one, like, real dudes."

"It's gonna be awesome," the red-haired agreed, and they continued into laborious language/awkwardness moments.

"So did you guys know each other from high school before you came up here for school?" I asked.

"No, but it's a cool story," said the red-head. "We met on the big bus coming up from Boston last week. Two Monkees, right? Justin started at St. Mike's, and I'm going to UVM. And, coincidentally, we're both from the same town in Oregon. Anyway, we, like, really hit it off, and we're becoming buds!"

"That's all quite cool!" I said. "Where you're on a new city, it helps to have a friend. The sure you're both gonna make a lot of other new friends at school, but still hey, have you guys parked anywhere?"

The red-head said, "I had been studying child labor at a classroom at UMass, but I don't think I'm really out for it. So I'm thinking of switching to neurobiology."

"Oh, no kidding?" I said. "I got a couple in which you're interested in that field. I suspect you getting out of education if your job's really not into it. Teaching is such a tough job, and it doesn't even pay that well. I mean,

don't get me wrong — no work is more important. But I feel like you gotta be 100 percent committed to be a good teacher."

"Yeah, that's kind of been my thinking, too," he said.

"So, Justin — how about you?"

"I'm into computer science," he replied.

"I'm for a pretty strong department."

"Don't go wrong with that," I said. "I wish I had studied computers when I was young. Of course, back then they had only recently discovered electricity."

And so the jolly small talk continued again, up Route 15 and past the Champlain Valley Fair, all but turned up for the night. We found the street we were looking for.

They checked out, and Justin said, "OK, this is the address. You can pull up right here, just behind this bar."

"All right, then — I'll be 15 bucks."

The red-head got out his door and began to walk up the driveway. Justin took out his wallet and opened it up. Then, in a flash, he belted out his door and the two of them took off at sprinter's speed, disappearing behind the house. The entire choreography seemed rehearsed.

I was flabbergasted. I sat drop-dead behind the wheel. I was angry, sure, but mostly I was confused. A customer running out without paying is nothing new. It probably occurs a few times a year to any cabbie.

Normally, however, you can see it coming; something feels amiss. But these guys had been so friendly and forthcoming. Was any part of their story true? The big bus? Transferring schools out of Massachusetts? Were they really even students?

I laced myself a good pat of chambray. Maybe that's the problem. When I was a teenager, I thought I was a crowd-puller. Inevitably, I ran into a real player who cleaned my clock, along with my entire wallet. Overestimation of my own skills, it occurred to me, might be my lifelong Achilles' heel.

The next day I listed the incident to a friend. It was her opinion that everything my two passengers had said was a lie, all part of the hustle. "No way," I countered. "They seemed so sincere, so genuine. Plus, what about all the specific details? What kind of people would come up with all that?"

She just smiled and shook her head, as in *Jurassic*, *Jurassic*, *Jurassic*.

Right. There was my weak spot, and it probably explained why this incident so threw me. It wasn't the loss of a minor amount of money. It's that I simply don't want to believe people can be so calculating, so mean. I don't want to live in that world.

Then it hit me. Oh my God I've become Taylor Swift! ☹

INFO

HACKIE is a free monthly column that can also be read on smartphone apps. To reach Jeremiah Portage, email jeremiah@portagejournal.com.

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Patients and Understanding

Untangling the complexities of Vermont's new health care exchange

BY KEN PICKARD | Photo © BY Keith Entwistle SEN

The second floor of Wiscasset's Vermont Student Assistance Corporation building was buzzing with activity on the first Thursday in September. In the sprawling, 1980s-style cubicle farm, about 75 employees of the Department of Vermont Health Access (DCHA) and an equal number of private contractors were racing against a major deadline: The state's new health care exchange, known as Vermont Health Connect, goes live on October 1. By then, we're all supposed to know how it works—or at least to start figuring it out.

It's fitting that Vermont, the first state to be called for Barack Obama both times he's

run for president, also secured one of the biggest chunks of money—\$114 million—to implement the 1115 congressional health care reform law that informally bears his name. Obamacare. Officially known as the Patient Protection and Affordable Care Act, it aims to reduce health care costs by getting more people who qualify for government health programs to enroll in them. At the same time, the law makes it mandatory for everyone else to buy private

health insurance. Vermont's new insurance exchange that launches in less than two weeks is the first step toward that goal. This month, Vermont Health Connect stands to provide every Vermonter with health insurance regardless of their employment or health status or ability to pay. Though the state currently has one of the lowest rates of uninsured in the country—about 7 percent—DCHA Commissioner Mark Lerman says he hopes the exchange

will whittle that number closer to 2 percent.

Starting in 2016, Vermont Health Connect will be the only way to buy health insurance in Vermont for individuals, including those on government insurance programs such as Medicaid, the Dependent Coverage and the Vermont Health Access Plan (VHAP), as well as for employees of a business with fewer than 50 working full-time. As of January 1, Connecticut and



Obamacare's poster couple

Jane D'Amico literally wrote the book on frugal living. Her 2010 self-help book, *Friction: Freedom Through Frugality*, is one person's advice for living a simpler, happier and debt-free existence. Many of her suggestions are ones D'Amico and her husband, Sky Verdine, have implemented in their own lives. That includes living in a 360-square-foot "tiny house" mounted on a fifth-wheel trailer they can pull behind a pickup truck.

It's not surprising that the retired couple, who have divided their time among Vermont, New Orleans and France, are equally frugal with their health care spending. The surprise is that Drenth, a retired nurse, doesn't really believe in

"IT'S
CHEAPER
TO PAY AS
YOU GO."

"I'm an RN, so I have enough knowledge to know what things can be treated at home and what needs attention by a professional," she says. "I have not seen a doctor for a physical since I was pregnant with my son, who is almost 21."

Until recently, the couple didn't have any health insurance —, though for years, both their kids were covered by De Dynamex, the state-sponsored health insurance plan for children in low- and moderate-income households. Dwyne says her family only crosses the health care system when emergency care arises.

That happened seven years ago when Timley and their daughter, Dana, who was 19 at the time, were both injured in an accident. The family was building a house in Minneapolis when the roof, sliding on which father and daughter were working and doubly rattled by Stryker's ice hand, Dana broke both wrists and needed surgery to repair a torn tendon.

Since the family had no health insurance at the time, they paid cash for it all. According to Oswald, the medical expenses totaled \$15,000, including cancer genotyping costs for both patients, MRI scans, Dana's surgery and several therapies.

One might assume the family would have paid less if they'd had insurance.

"I locked into it," she says. "Otherwise we were self-employed at the time, if we'd gotten insurance through Blue Cross it would have cost us \$16,000 that year."

Nevertheless, Driscoll and Yordy decided last year it was time to enroll in health insurance, in part because they knew it would soon be mandatory. In November 2012, they signed up for Vermont's Community Health Plan B, a nonqualifying two-person household earning \$46,536 per year—or a family of four making \$93,076—no more or less than \$100 a month.

Twissell used it for the first time last week, when she fell and broke a bone in her foot. The ER docs at Harborview Health Care fixed her up, and she just received the bill. She has a \$500 deductible for the ER visit and drug costs, her insurance covers 80 percent. She also has a \$10 fee for the phone call.

"So if one does not need catastrophe insurance," Dunsell remarks, "it's cheaper to pay as you go like we've always done, great that we put out \$1600 this year to begin with."

The only health care providers Dwinell and Yardley see on a regular basis are the dentist and optometrist, she explains. "Both my husband and I wear glasses, and he wears contacts, and we believe in taking care of our teeth on a regular basis." Neither, she notes, is covered by Calaveras.

Davis still doesn't know just how her family will fare under Vermont Health Connect, but she says her priority will be to send money and perhaps to set some of their dental and vision expenses.

What the subsidy calculator says: Of the 11,427 people on Connecticut 2013 the state estimates that most — 10,003 — will have to buy a private insurance plan.

through Vermont Health Connect, the rest, those with the lowest incomes, will likely qualify for Medicaid. Based on their income, Twissell and Yardley should qualify for a subsidy of \$794 per month. That alone would buy them a high deductible bronze plan. For an additional \$463 a month, they could upgrade to the platinum plan, which would cover many more of their medical expenses, including some dental and vision costs, and most of their prescription costs — if they were ever to require them.

What's the moving object suggesting?

Turtley and Drenth could be the A* couple: Care Act's poster couple. Ann Harnery, who works in Flamberg Adult's community health improvement department, explains that one of the goals of the legislation is to get more people accessing preventative care, so they're not using the emergency room for their primary care or accessing the system for "reactive" medicine only.

One benefit of this new system, she explains, is that all wellness visits, such as annual physicals, mammograms, Pap smears, prostate exams, diabetes screenings and flu shots, are free and require no co-pay.

"When we look at this family, we'd say, 'You are healthy. You might choose to take the home because it's cheaper per month. But if you do become ill, it's going to cost you more,'" Blum says. "A lot of times we'll encourage people to take the silver plan instead, because although the premiums are a little bit more, the deductibles are less. So in the long run, it might be cheaper. But that's not fully an individual preference."

What if Driscoll and Yardley were 26 years younger and Lisa was yet to be born? Statutory notes that all the plans cover maternity and newborn care. Moreover, everyone can change their enrollment during a specified time period each year, depending upon their life circumstances. So a couple with a bronze plan the first year may choose to upgrade to silver the next year if they plan to have a child. Even if they are having one, pregnancy was once considered a disqualifying preexisting condition.

"As you know, all insurance is a gamble. History says, 'It can be great insurance — until you have to use it.'"

VHAP, which serve low- and moderate-income Vermonters, will come to exist, Dr. Dynarski and Medicare will remain unchanged, and Medicaid will be greatly expanded to cover the many more Vermonters eligible for it under the new system.

Large companies such as IBM, which folded hard to be exempt from Vermont health care expansion, will have to participate in Vermont Health Connect starting in January 2015.

The Vermont Health Connect website — healthconnect.vermont.gov — enables people to compare the private insurance plans offered by two competing companies.

Blue Cross/Blue Shield of Vermont and MVP Health Care: These "apples to apples" comparisons spell out which services each plan covers and the cost in terms of premiums, deductibles and out of pocket maximums — that is, your total potential financial exposure per year.

The Affordable Care Act also mandates 10 essential services to be covered by every insurance plan, including emergency room visits, annual physicals, prescription drug benefits and mental health services. Patients can no longer be denied coverage for preexisting conditions or any other, chronic health problems that might make them a bad insurance risk.

The "subsidy calculator" on the website is up and running, it gives individuals and families who are not getting health care through an employer to punch in their household income to determine whether they qualify for a free or low-cost public insurance plan, such as Medicaid or Dr. Dynasore. The subsidy calculator also lets people know whether they qualify for subsidies to "co-pay their insurance costs."

Those who can't have internet access or who are intimidated by online research can call the state's consumer support center or meet with a "navigator." As the term implies, navigators are there to help individuals, families and small

businesses find their way through what are, at best, a haphazard array of coverage options. The state has already contracted and educated 200 navigators; another 100 are currently being trained. Organizations such as the Lake Champlain Regional Chamber of Commerce, Planned Parenthood of Northern New England, and the Association of Adults Living in Vermont all have navigators on site "to assist the public, free of charge."

In all, ECBS and MVP Health Care are offering 30 different plans. They're designed to meet your needs, from cost to coverage.

DOI: 10.1002/for

Fit family of five

Berkeley artist and gallery owner Katherine Montstrom admits she's often fantasized about what she'd do with an extra \$10,000, which is what her family currently spends on health insurance each year. Maybe they'd buy a new car or take a nice vacation.

"I can see where people would say, 'Wow, sweet if,'" Montstrom says. "Health insurance is not like your vehicle, where if you don't pay for it, they come and take it away."

But Montstrom is an artist, not a gambler, and she says she's unwilling to let her family of five go uninsured for even one month. Because she and her husband, Alan Dzwonicki, have an active lifestyle and their kids run track and play soccer, someone is always spraining or ankle-cramping a knee.

Because Montstrom and Dzwonicki are self-employed business owners—they sell paintings—they pay their insurance on the private market, which has traditionally charged some of the most expensive rates out there. Even at \$1000 per month, their plan provides no coverage for vision, dental or prescription medications. Montstrom says. Although there's no annual deductible, and she reports having good experience with MVP, the plan requires a \$70 co-pay for every doctor visit. In a family of five, those add up.

"I'm not complaining, but we don't have a regular paycheck," Montstrom says. "Certainly if we could go to the eye doctor and get some of our dental covered, that'd be awesome, because we" does come up."

Widened teeth, for example. Over the summer, the dentist told Montstrom's 20-year-old son, who's in college that his back molars were going to "get needed" unless all four of his wisdom teeth were extracted.

"That was \$1000 right out of my pocket. That sucks," Montstrom says. "And I get new hippos that one."

Whether Montstrom got her husband to visit the state website to see how they'd fare under the new health exchange that she says she's hoping they can find a plan that costs less each month than what

the family is currently paying and "take my chances on my good health and save up a bit."

"Obviously, I want to know what my bottom line is going to be, because of that huge chunk—every month," Montstrom adds. "My concern is trying to pay for two kids in college and all our other expenses, such as taxes, utilities and other bills. If that were reduced, that'd be really exciting."

What the online subsidy calculator says:

Based on the family's annual household income range, which was provided to the calculator's not be published, Montstrom and Dzwonicki qualify for between \$160 and \$700 per month in subsidies. Upgrading to the silver plan would cost them between \$160 and \$630 additionally per month and lower costs for prescriptions and urgent care, say, if someone in the family has a sports injury and needs pain medicine. The top of the line platinum plan—with the lowest out-of-pocket costs, no deductibles for drugs, \$80 worth a copay rate and a co-insurance, would run them an extra \$940 to \$1285 on top of the subsidy. Additionally, the family's 11-year-old

daughter may qualify for Dr. Dzwonicki until she's 18 years old. If so, she'd get glasses and probably her wisdom teeth out for free.

What the navigator suggests:

Andrea Schlosberg, a navigator with the Community Health Centers of Burlington, suggests that Montstrom and Dzwonicki are looking to save money and get some of their family's dental and optical care covered, they may want to choose a high deductible silver or bronze plan with a health savings account. Annual eye exams would be covered and the family could get money in their HSA that they could use to buy glasses or contact lenses and dental visits.

With at least a \$1000 subsidy, Schlosberg adds, the family could buy a high deductible bronze plan for about \$700 a month, deposit another \$100 per month in their HSA, and still be saving more than \$100 over their current insurance costs.

"WE DON'T HAVE
A REGULAR
PAYCHECK."

Katherine Montstrom, Tyler and Alan Dzwonicki

Every case is different, and the navigators we consulted for this story didn't always see eye to eye. One returned a serious error made by another regarding who is eligible for "standard" plans versus a "nonstandard" one. By law, a Vermontan can choose any of the 10 plans.

Does it make more sense to buy a plan example with a high monthly premium but low annual deductible and out-of-pocket costs, a high-deductible bronze plan with

a lower monthly cost, which keeps more money in your pocket—a something in between? The correct answer relies into consideration each person's medical or occupational and financial needs.

There's a handbooks we've read, too, given that a lot of Vermontans are choosing, and paying for, their own health care insurance for the first time.

"We're in a situation where there are going to be a lot of people getting used to

writing a check each month for what they say is a significant amount of money for health insurance," notes Jon Kline, a navigator with the Community Health Centers of Burlington, who has already advised hundreds of Burlington residents. "So are they willing to cut back on their cable TV? Are they willing to change their cellphones? Are they willing to give more importance to paying for health insurance?" We'll see. □

INFO

Get more questions about Vermont's new health care system. Join Kline's workshops on-site at the Vermont Health Connect navigators on Friday, October 13, from 6:30-7:30 p.m. on Burlington's Central 17 Town Meeting Television Screen the best place to see the show. Or join a show at several other locations.



Kristal Woodward

Kristal Woodward has experience of both ends of Vermont's health insurance spectrum. For more than a decade, she worked "top-of-the-line" coverage through her civil union partner, whose health insurance covered both of them through Johnson State College. That plan included many perks not included in other employee-provided insurance plans, such as dental and vision coverage and mental health counseling.

Woodward lost all these benefits when her civil union was dissolved last December. Her new 30-hour per week job in JSC's student department doesn't qualify her for any health at all.

Today, Woodward, 46, cobbles together a living by doing three part-time jobs. In addition, to her work at the college, she works in a cooperative farm where she stables her horses. She also manages 31

apartments in Johnson. The latter job provides her with rent-free living. "I have my hands full," she says.

For about a month, Woodward went without any health insurance whatsoever, but she knew that wasn't a wise long-term situation. One kick from a horse or a sore, she says, and she could be facing tens of thousands of dollars in uninsured medical bills.

Woodward knows all too well how quickly one's health issues can change.

About a decade ago, while constructing a second house on a property she and her former partner owned, Woodward fell through a staircase. She broke her wrist, collarbone and several ribs, and so did a head injury that caused her to lose her vision for six months. The estimates for medical bills from that one incident

exceeded \$100,000. Fortunately, her partner's insurance plan covered nearly everything.

Today, such an incident would likely bankrupt her, Woodward says, since it isn't for VSHIP — which covers qualifying Vermonters who make less than \$23,264 a year. For one of her income, Woodward pays \$13 per month and has small co-pays for her doctor visits — or would if she ever used the plan, which she hasn't yet.

Woodward used to be "pretty happy" about getting annual physicals and visiting the dentist regularly. Now "I don't do any preventive care, and I haven't been to the dentist. I don't even know if dental is covered," Woodward says. VSHIP doesn't pay for dental care.

Woodward hasn't ventured onto the Vermont Health Connect website yet, but isn't for lack of knowledge about the

Name: Kristal Woodward, 46
Work/Involvement: Professional property manager part-time off on assistant, Johnson State College
Annual household income: \$26,000
Dependents: none
Current health insurance/enrollment: Health Access Plan
Cost: \$23 per month

exchange. "The know-it-all goes live on October 1 but has yet to receive a notice from VSHIP letting her know that the sign-up program will not start as of January 1. Moreover, she's not sure whether she'll qualify for a state subsidy or for Medicaid, or the state's public health coverage program for low-income Vermonters, as she still has some savings in the bank.

Does Woodward think she'll feel better, worse, or about the same under Vermont Health Connect?

"I am terrified to go full out," she says, but "I'm willing to navigate it to find out what I come up with."

What the online subsidy calculator says:

Because of her income and the fact that Woodward is ineligible for health benefits from any of her jobs, she will likely qualify for Medicaid, where she'll have virtually no out-of-pocket medical expenses. Nearly all of her preventive care would be covered, including annual teeth cleanings and eye exams but not glasses or contact lenses. In fact, of the 38,600 people on VSHIP in 2012, the state estimates that the majority — 18,267 — will qualify for Medicaid.

What the navigator suggests:

Taken O'Malley, a navigator at the Champlain Valley Office of Economic Opportunity in Burlington, concurs, saying Woodward's declared income should qualify her for Medicaid. However, O'Malley cannot guarantee that eligibility with Vermont Health Connect goes low and re-computes are needed with the Internal Revenue Service database. The point is that the federal government considers both earned and unearned income when determining Medicaid eligibility.

If the IRS determines Woodward has too much money in the bank, O'Malley recommends a high-deductible bronze plan because of the low monthly premiums — as she does for most Vermonters of modest means.

She cautions that people should consider factors other than just cost. "We might ask people who think of themselves as healthy" about their lifestyle, she says. "If someone is highly active and runs a long mile — anything from a 5K to a marathon — he or she is less likely to get sick. But people who are sedentary and less than 300 percent body control, protection to regular alcohol or other drug use — they might need to think about the financial consequences of choosing a bronze plan if something did happen."

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Joyce Hostenstein is the kind of non-tweeter that insurance companies love: She follows a healthy vegetarian diet, doesn't drink much, a smoker at all, is diligent about routine visits to her doctor and dentist and tries to keep her stress levels low through yoga, meditation, yoga for exercise and twice-a-month massage therapy. As a result, she almost never goes to the doctor for anything but preventive care. As she puts it, "If you don't throw your health, what do you have?"

But Hostenstein's stress levels have been lately rising lately, especially as she considers Vermont's new health care changes, which she admires as a process. The 51-year-old dentist, who's been practicing in Rutland for 15 years, launched a new solo practice about three years ago and is struggling to stay afloat. Despite Vermont's reported dental shortage, Hostenstein has had a hard time finding clients, and that's made it difficult to pay off the loans on her new business.

Name: Joyce Hostenstein, 51
Title: Dental Professional
Annual household income: less than \$125,000
Dependents: none
Current health insurance: either Cross Blue Shield of Vermont
Current insurance cost: \$600 per month for a two-person plan

"People don't have jobs," she explains. And if they don't have jobs, they can't pay me."

Despite her dental services, Hostenstein wants to do nothing by her own employees' get insurance for them — and herself — through the Vermont State Dental Society and pays their premiums in full. Two part-time employees get the cash equivalent.

"I don't believe in this whole exchange system the way Vermont has set up," she says, pointing out that self-employed people like herself could face a double whammy. "As much as I like my employees, I'm not going to pay a penalty and then subsidize their insurance through my own higher taxes."

Hostenstein pays \$600 a month to insure herself and her 58-year-old plus-spouse husband. Ironically, the plan doesn't cover any of their dental expenses. She can no co-pay for regular x-rays, but the couple has to pay a very high annual deductible before the coverage kicks in. In 2008, they paid it only once in the last five years, when her husband had elective surgery to fix a bone spur in his shoulder.

Hostenstein pays for almost all of her medical and dental expenses out of her health savings account, into which her company makes pre-tax contributions. But she complains that the federal government limits those contributions to a total



of \$450 per year, rather than allowing the couple to contribute up to the full amount of their deductible.

Planning what she'll do when Vermont Health Connect goes live involves a lot of salt and coughing. Hostenstein says. As a provider, she still doesn't know what plan she'll buy for her employees or herself, largely because she's not sure what her income will be next year. One employee will be out on maternity leave. And she still doesn't know what the insurance companies will pay in reimbursement for her services. The Green Mountain Care Board recently told that Cross Blue Shield and MVI to lower the proposed charges for those providers.

"How can I supposed to make new decisions when, in less than five months they're going to be changing what they pay me?" He Hostenstein says. "This is a subject that I'm getting bashed on both sides of my head."

Hostenstein has considered moving her practice to another state. "I would leave in a heartbeat," she admits. "But I'm underwritten by my business right now."

What the industry calculator says

Because of their household income, Hostenstein and her husband do not qualify for any federal subsidies. A high deductible silver plan would cost them \$641 per month. A "benchmark" gold plan through Blue Cross Blue Shield would cost \$910.34.

Hostenstein is happy to verify this with a navigator. "I'm not going through any of my information. I don't trust them," she says. "It's none of their damn business."

She does have one question for the navigators. "What if I do insurance and nobody takes it? Will I be penalized?"

What the navigator says

Pete Rinkoff is a navigator with the Vermont Campaign for Health Care Security in Montpelier. He says that Hostenstein must first decide whether to continue or bring insurance to her employees — or drop it altogether.

If she chooses the latter option, her employees would go on the exchange and buy their insurance as individuals. Depending on their income, they may or may not qualify for federal subsidies. Remember, Hostenstein insured through those employees won't get any federal assistance from the government, no matter how little money they make. Rinkoff says it's worth doing the math to see which route would yield the greatest health care cost savings.

Under that scenario, there'd be no federal penalty on Hostenstein because she has fewer than 50 full-time employees — the federal cutoff. But the state of Vermont will be imposing its own penalty, or "assessment," on businesses that choose not to provide health insurance. The question is how the total sum of those penalties compares with the new cost of insuring employees through the exchange.

Hostenstein is in luck here. Rinkoff notes Vermont's "assessment" only kicks in self-employed. Because she has only four full-time employees, she would not pay any federal penalty. And, if she or "and insurance and none of her employees is capped or, there'd be no penalty, either.

If Hostenstein wants to keep it, using her employees' health insurance, her next step is deciding how much to contribute to that premium. For example, if she of forced everyone \$400 per month, she'd call Vermont Health Connect and supply that information. When each of her employees then goes to the website to select an individual plan — based on needs and budget — he or she will see Hostenstein's contribution factored into the price calculation. If it's a \$600 plan, each month Hostenstein would pay \$400 toward that premium and \$200 would be taken out of the employee's paycheck. Both contributions, as well as any made to an HSA, are pre-tax.

"The benefit is paradise for all the planets except the mine," Rinkoff emphasizes. "So the only thing her employees will get, they're paying for the cost sharing two halves."

As for Hostenstein and her husband, Rinkoff says that if they want to continue with a high deductible, low premium plan with an HSA, they can pick a state-dedicated bronze plan for \$672.64 per month. Preventive care is 100 percent covered and the medical deductible is \$7000. Their out-of-pocket maximum would be \$12,500.

Also, because Hostenstein is a diligent about her preventive care, she may want to explore some nonstandard plans. Unlike the standard plans, which were created by the state, these products were designed by the insurance companies. Although the benefit is not identical to those of standard plans, the nonstandard ones have some what if it's not cost sharing options, such as lower co-pays and certain wellness incentives.

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Well Drawn

The ninth annual Burlington Book Festival takes comics seriously

BY E: HAN DE STEVE, mArget W. Arn, SeN AND JULIA A SHIP ET

Perhaps in the realm of great? Some stuffy literati may look askance at the new legitimacy of comics, but at the ninth annual Burlington Book Festival, which begins this Friday, September 20, it's cause for celebration.

The BBF has teamed up with White River Junction's Center for Cartoon Studies to bring us "The Novel Graphic," headlined by graphic novelist Chris Ware. Read on for our interviews with Ware and Barbara Blase, a veteran writer for Marvel and DC Comics.

Fans of traditional literature won't feel slighted. This BBF is dedicated to Middlebury poet and novelist John Alvin. On Saturday, poetry lovers shouldn't miss Pulitzer winner Yusef Komunyakaa.

There are a few other notable BBF events:

- A New England's Cartoon Caption Contest, with cartoons by Harry Bliss, Friday at 7 p.m. at Phoenix Books Burlington. (See State of the Arts, page 22).
- Millennial Writers on Stage II, featuring young writers from all over the state, Saturday at 2 p.m. at Main Street Landing Performing Arts Center.
- Readings from novellas such as Stephen Kernan (*The Cousin*) and Hilary Jordan (*When the White*), a modernist novel. The Handwritten Text, Saturday at White Street Landing.
- A Literary Pub Crawl on the Artistic bus, starting Saturday at 5:30 p.m.
- A day of workshops on DIY publishing, Sunday at the Fletcher Free Library. Pop over a few blocks for Phoenix Books' Women's Book Reading Series.

Find the whole schedule at burlingtonbookfestival.com

Graphic novelist Chris Ware

At no point in their history have comics—or, if you like, "graphic novels," "comics" or "picture-sequence artworks"—achieved a higher level of cultural esteem than in the present day. Never mind the fifteen-dollar bookshelves about poorly conceived novellas, comics of the modern era have achieved an unprecedented cultural alchemy, appearing even in the once-staid *New York Times Magazine*. At the same time, artists have pushed the medium into new areas of graphical and narrative experimentation. Comic's first Golden Age occurred in the 1940s; we are currently in the middle of the second.

No single comic artist embodies both of these trends as well as Chris Ware, whose latest work, *Building Stories*, is perhaps the single most remarkably successful iteration of the medium in half a century. Yet Ware's work resonates some of the most recognizable and accessible of all current graphic novellists. The characters in his comics are perfectly and recognizably human, and his artistic style—in its seeming simplicity reveals, upon study, layer on layer of complexity—draws equally on comic strips, fine arts of all kinds, package design and typography.

Ware, whose work has won every major award in the field of comics, will appear at a talk event on sponsored by the Center for Cartoon Studies.

SEVEN DAYS: How do your comics "talk" (write cartoonist designer) inform one another?

CHRIS WARE: I don't see them as separate at all. Creating, despite its humble sounder, demands a careful balance of all three, and pulling one at the other out as a distinct genre would tell the organism, as it speak.

I see comics as the art of composition, with more really in common with music than anything else... Comics aren't just pictures with words strung on top of them, but as subtly understood discussion of one's life, desires, doubts and desires, the ultimate experience being the feelings induced in the reader between those first-ings might be treasured.



SD: How works reflect the design of "phenomena" consumer products like cracker tins and the y also traffic in floating emotions and "small" experiences. What attracts you to the ephemeral?

CW: I've said this many times before, but I believe comic's inherent cultural self-reliance allows for a relationship with the reader that's more honest and direct than any other visual art, with the possible exceptions of television and popular film. Put another way, if you don't like a painting, you generally blame yourself for being (ignorant of the history of art, but if you hate a comic strip, you blame the cartoonist. Comics are writing, democratic and disposable—exactly what all art should be, not an investment or a commodity.

SD: At times, the arrangement of the panel is in your work takes on an almost fractal-like quality that suggests they don't need to be read in a precise order: could you discuss your method of panel design and arrangement?

CW: My page compositions are entirely intuitive and unplanned, driven by the flow of the story and whatever happenstance, associations, feelings and shifts of allegiance to the characters and situations transpire as the strip unfolds. In this (I hope) it's not all that different from his itself.

In other, there's no way I could plan the pages ahead of time, and, even if I could, what would be the point? I try to allow them to grow as the pages in a way that I think is analogous to the way



Chris Ware's Publishing 25th Anniversary

COMICS ARE INVITING, DEMOCRATIC AND DISPOSABLE — EXACTLY WHAT ALL ART SHOULD BE. NOT AN INVESTMENT OR A COMMODITY.

CHRIS WARE

human relationships and our memories grow, with similar levels of action, dead ends, incongruous moments and beautiful, inexplicable changes.

SD: What, if any, is the influence on your work of 1960s 'underground cinema'?

CW: Without the so-called underground comic (which is a misnomer, as all of the best sources of that era — Robert Crumb, Art Spiegelman, Kean Doolittle, etc. — sold 10 times the amount of most experimental and literary comics of today), my generation and the one succeeding it simply would not exist. We owe these artists our thoughts, lives and minds, even if the aims and cultures of our era are pretty different.

SD: What's next, after a work as ambitious as *Building Stories*?

CW: I'm currently at work on two other books, one lengthy, the other not so lengthy. I've also learned it's not a good idea to talk about these things; it sort of jinxes them, and every good idea

that's ever been had in art and literature sounds really stupid when summed up as I sort of blurt out that as a huge that what. I'm doing isn't completely out to lunch, so well.

SD: You are among the more unconventional authors to participate in the Burlington Book Festival. How do you feel you fit in with such an event? Do you enjoy doing events like this?

CW: Sure, it's always nice to meet real human beings who've read this sort of stuff and feel that it's worth it to leave their homes and see what cartoons are like in person. I've not even seen I'd do something like that, so I figure I'd better present the best face that I can.

If I have any doubt about how graphic novels have been treated lately in regards to book festivals, awards, etc., there's a recent trend to rope off a special place for them, almost a sort of adobe area, which can but not always [does] prevent them once again from being considered adult, relevant and/or mature writing. On the other side of this probably pointless gubbin', I'm simply grateful that anyone would care about comics at all, so I guess I shouldn't complain whether my life and my generation's friends are classified and considered that.

— E.D.S.

INFO

Chris Ware will appear on Saturday, September 21, 4 p.m. at the Film House, Main Street Learning Performance Arts Center in Burlington.

WILL CHAMBERLIN PHOTO

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Well Drawn BY PUE



Self-portrait by
Barbara Slate

Graphic novelist Barbara Slate

Name: A fictional female with her own pop culture franchise, and Barbara Slate has probably written a comic about her. In her career with Marvel, DC and Archie Comics, she's illustrated Barbie, Betty and Veronica, and Disney's Belle and Pocahontas.

It might seem like unusual work for an artist who started out in 1974 with her own feminist greeting card line—Slate got involved in comics in the early '90s, when Jacqui Kahan, then president of DC Comics, decided to introduce a girls' line.

Her first original creation for DC, *Angel Love*, "was drugs, sex and rock and roll," Slate says in a press interview. "In the first issue, Angel told for this drug addict, and a kidnapped girl prisoner." DC pulled the series after nine issues. "People were saying I was going to ruin the comic book industry and all that stuff," Slate recalls wryly.

Her want on to write (collaborating with artists) hundreds of comic books with heroines who were, at least on the surface, less radical. When Slate started writing for Barbie, she says, "All my friends got so mad at me." But the female creators of the Marvel universe comic "made Barbie this feminist, who could live anywhere and be anything."

Slate, who has had words for Betty and Veronica, often indulges in dating ecstasies of dumb blonde and sexy brunette, respectively. "I kind of stepped away from them being in love with the same guy," Slate says of her time writing

for Archie's female friends. "I liked to write about their friendships."

In the mid-1990s, Slate says, Marvel's new hand eliminated the girls' line. "I couldn't find work in comics for a while," she says.

So she moved from Manhattan to Hudson, N.Y. "I really wanted to write my own graphic novel," Slate recalls, but "nothing was piling on." In the city, I was looking out the window and watching people. I was so inspired there, I was isolated on 46 acres. I realized I was going to write about myself, "cause that was all I had."

It took Slate 14 years to finish her 2012 graphic novel *Getting Married and Other Musings*. It's the semi-autobiographical story of a wedding photographer who learns too late that her own spouse was a big mouth. "Painted by images of 'real brides,'" she strives to draw out the voice of her marriage-obsessed mom and find her own.

"In my mind, it was off about finding a man," Slate recalls. "I was brought up with 'Somebody My Prince Will Come'—it took a long time to get away from it."

It took a long time to develop the confidence she needed to produce a graphic novel, too. "I had this really monstrous critical voice," Slate says. "You can't do it. Who wants to read about you? You're a big chick." One day I woke up and realized all these chicks in my life were really universal. I started writing from that point of view."

That experience—and Slate's work teaching kids to make comics—inspired her 2010 book *You Can Draw a Graphic Novel*. Slate has blushed it, calling her "blissfully talented."

While Slate has jumped on the graphic novel bandwagon, she regrets the decline of traditions of comic—including the romance comics of her youth. "The comic has a really beautiful art form that kids of my life are doing, sadly," she says.

Slate will talk about her "life in comics" this Saturday at the BFF But there's one more question we have to ask: Is she a Betty or a Veronica?

"I'm a Betty," she says without hesitation. "With are you?"

— M H

Info

Barbara Slate will give a talk about a personal fiction titled *My Life in Comics* on Saturday September 21, noon to 12:30 p.m. Slate will moderate a panel discussion with Jerrisa Kaskela, Karen Gail Shuman-Walker, Chris Wright and Ed Green titled "The Next Graphic: A Forecast" on Saturday September 21, 11:30 a.m. Both events at the Rock House Main Street Landing Performing Arts Center in Burlington.



Yusef Komunyakaa

Poet Yusef Komunyakaa

Upon first encountering the poems of Pulitzer Prize-winning poet Yusef Komunyakaa in *Then Can Dances* (1995), I noted as I wandered from poem to poem, wondering, Who is this person?

But study the poem "Communiting the Chimes" for clues to the man who made it, and you'll discover there's no "I." It's "we"—the "we" of FUSE, an African-Vietnamese bistro living a single existence, their senses and senses in sync. Only in the poem's final line does Komunyakaa introduce the possibility of differentiation, "in a world resolved / under each man's eyelid."

In that line you can feel the poet snapping the glasses of his creation, finding the poem with those simple words. And you understand that you can get as close as you want, read all Komunyakaa's dozen-plus collections, and find no end to the multitudes he contains and the truth he will offer you.

In his nearly 40-year poetic career, Komunyakaa, who was born in England, La., has been awarded with prizes—from the Pulitzer for his collection *Now Wreckable* to the National Book Award. From the American Academy of Arts and Letters.

But perhaps what Komunyakaa is an self gives is the art of dialogue. Pick up his 2010 collection *The Chameleon Clock* in the poem "Ten or Eleven Dignities," the speaker entered into tenderness, and she chose in Komunyakaa shows us why a woman named Hayashi wears dark glasses—her eyes are so beautiful they trouble him. Another woman who is black ("tenderness is a dark masterpiece"), while a third applies bleaching cream

because "she was wounded by a work / somewhere in the Third World."

Who is behind those transcendent narrations? One wonder if Komunyakaa presents a subtle self portrait with his poem "Ode to the Chameleon," in the same collection, where he celebrates the animal with supreme-standing stillness.

Called one the hanging garden, you sit there, almost unseen on dusty shadows climb the blooming India tree.

Even when Komunyakaa shows his hand at the end of his collection *Warhorse* (2007), the lights are dimmed, so to speak. In a section called "Luminosity of My Alter Ego," he offers personal history so easily as a reader doing out cards, yet the phrase "alter ego" reveals the secret he—twice man and myth.

"You see these hands? / They know enough to move," Komunyakaa writes. And then, "I'm a cover artist's son, / born to read between the lines."

Working so through conundrums, with his super sight and sensitive heart, Komunyakaa wants us to bring on the news from "between the lines" in subtle and stunning language.

— J. S.

Info

Yusef Komunyakaa will read as part of the 2012 Annual Rock House Poetry Festival on Saturday, September 21, 3 p.m. at the Rock House Main Street Landing Performing Arts Center in Burlington.

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Information Agents

Theater review: *The Puppet Shoppe*

BY ALEX BROWN



Chris Caswell left, and Andy, right, with puppets.

THEATER

Watching the premiere of Chris Caswell Brown play *The Puppet Shoppe* is like taking a puzzle. There are moments of great mental stimulation, maybe a little frustration and finally a sense of immersion in another world. Caswell uses quirky storytelling via live (human) action and puppetry to tell the little tale of a world ruled by the authoritarian Data Collection Project, a government agency that is conducting all books.

One last book is still at large. It appears to be a former puppet shop, where puppeteer Iana (JD Richard Arnes) and Andy (Caswell) must decide what to do with it, and whether they can trust each other with an object that seems to be both treasure and time bomb. Caswell's story doesn't follow a straight, successful line but instead meanders to explore the theoretical possibilities of combining actors and puppets to suggest layers of meaning.

Puppets have numerous conventions, and Caswell lets her script hover over most of them. Are these puppets and Iana zombies? The women Punch and Judy? Are they slaves to the hands pulling their strings, projections of the actors or something new? At times, Caswell's puppets represent the essence of storytelling. They come to life to embody a book being read. Iana and Andy have self-referential puppet counterparts, who themselves use tiny puppets to tell stories, it's like a mind-bending hall of mirrors. There is no unbridled puppet metaphor, and there doesn't have to be, but the audience needs to recognize constantly to interpret how the puppets are intended.

This shifting approach to narrative conventions is intriguing if you surrender to it, but it can also be confusing when, try as you might, you can't locate the overarching symbolism. Does our Justice Duffinsman stage *The Puppet Shoppe* like a juggler

keeping the balls in the air or like the audience to adapt a juggler's contraptions, too — just revel in what's spinning before your eyes and try to piece it all together when it's over?

Tales of dystopia work by amplifying a problem until it reaches ludicrous proportions, so the author can show us where we're headed if we don't change. Hooray! Caswell's hyperbolic images get a little confused — books are the government's target here, but the play ignores the internet, today's prime flow of information. Either the writers already shut down, or our dour future lacks electricity, in any case, Caswell focuses on books as physical artifacts, but is it books the government is after, or the ideas in them? Ultimately, Caswell counts on our well-bred response to authoritarianism. She's successful in creating a novel presentation of oppression, but less so in building a story arc from it.

Carewll's plot has some hooks the way patch in a future draft, so leaving out them here only distracts from the theatrical moments she and Gullikson succeed in producing but one big structural question remains: The play ends with no change to us by the characters, so it's missing the conclusion we long to arrive at, not to mention the good/evil polarity suggested by the fairy-tale qualities of the piece. And if that's the point — that an authoritarian force has chastened actors with beguiling, maddening ends — we need to see the subversive value of the exercise as much as the collapse of storytelling.

The production is a cascade of fascinating theatrical effects. The play begins

**THE ACTORS ARE
USUALLY WORKING WITH
ONE OR MORE LAYERS
OF PUPPET ARTIFICE,
AND THEIR DEXTERITY IN
ACCOMPLISHING IT ALL IS
MAGNIFICENT TO WATCH.**

with a vertiginous dancing giving the curtain speech and naming a many-faceted — now that the puppets might secretly wish on all those who dispose such politicians. There's an intricately staged street scene in which puppets whap and stink alongside humans. It's all gesture and body language, human and puppet. Irene and Anya each tell a story about their past, through puppets with so many cross-crosses between the actors and within the puppet corps de ballet that the audience finds a delicious disorientation.

Carewll and Anya are skilful puppeteers and give their puppet characters astonishing levels of distinction. The actors are usually working with one or more layers of puppet artifice, and their dexterity in accomplishing it all is magnificent to watch.

To make the future world sufficiently gross, Carewll's script calls for us and to eye contact. As a description of history, it's perfect. As a requirement in a stage play, it's extremely problematic. Carewll and Anya perform with a measured detachment that invites the production with appropriate oddness, but this artifice sometimes feels like a drop in energy, at least it makes the relationship between Irene and Anya so ambiguous that we give up trying to understand it.

Both actors are powerful in their commitment to each moment onstage. Anya gives Irene an all-father curiosity combined with dread — he's like a young child who still wants to play but knows he has to follow grown-up rules. Carewll's Anya is so guarded that we long for something either very good or very awful to happen to her, just to pleasure her shell. She maintains a constant, impressive tension that never relaxes that the circumstances of the plot alone justify. It's not surprising

Carewll would write a role for herself that takes advantage of one of her great acting strengths: her riveting ability to shift from character to character — not puppet to puppet — with minimal fuss.

The set design, by Todd Townsend, enhances the feeling of mystery and its narrative storytelling. Well-podded shelves of puppets and a dusty glass window Townsend conveys a strong sense of the puppet shop as a safe but weird little world, then introduces a quick-change dimension, such as window panes on wheels with shades that roll down to provide instant backdrops.

Caroline Aleson costumes the live actors in lampoonous jumpsuits, cleverly embellished with breast pocket QR codes. When some puppets show up in the same suits, the tactic is even funnier.

The show's sound design includes original music by Johannes Day Darned. It has the right atmospheric notes and helps maintain mood through numerous quick or changes. Some puppets used without pause in the

last third of the show, it approaches cinematically manipulative film scoring. The great sound strength is the well-chosen, well-timed sound effects that make the integration of live action and puppeteering magical. The live-action characters are as unreal as the puppets when unseen hands punctuate their lives with sound effects. Very cool.

The puppets, designed by Irene Christaghat, Maggan Gervais, David Boland and Catherine Aleson, are created in a variety of media. Watching puppets pop up in different media, methods of expression and media makes us see the very use of puppets as an impressive means of communication, adding real urgency to the story.

As author, Carewll has built a play with unfamiliar and exhilarating techniques for storytelling. She and Gullikson take risks to bring this puppet-human world to life, and if the plot stretches aside, it's still their equally engaging. Seeing new local theater work like this will comfort you that Burlington is well poised to receive the very solidities from the play company. B+

INFO

The Puppet Shopper by Oria Carewll, created by Jordan Gullikson, Producing Artists & Artists Production Company, Thursday Through Saturday 8pm-11pm, 2-3:30 pm, Saturday and Sunday 12pm-5pm, 7:30-10:30 pm at the Off Center for the Performing Arts, Burlington, VT. For tickets: 800-444-4444 or www.offcenter.org

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Bowled Over

Taste Test: Ramen BY ALICE LEVITT

I have eaten enough ethnic food to know that getting caught up in the idea of "authenticity" is a trap. Is there only one true bun burger or apple pie? Of course not, and this variety is often what keeps us back for more. As co-owner Chris Russo pointed out when he first spoke to *Verme*: Daps about opening his new Burlington restaurant, Russo, every region of Japan has its own unique spin on the dish. Ramen, as long as you aren't adding water to a Styrofoam cup, is kind of "WUSA," or drawing a thousand customers with the observation that is Ramen burger (something that actually happened in California last weekend), there is no "wrong" way to make ramen.

So I'll review the food at Russo on its own merits. Russo and co-owner Kunitoshi Maeda certainly have the culinary credentials to make it a success. They're the team behind Burlington's *San Sei Japanese Restaurant*, which serves the only on-parade sushi in northern Vermont. Their previous restaurant, New York City's *Toku*, drew seven from the New York Times and New York Magazine. But it's new Vermont, Brian Jung, a member of the team back in NY, who convinced Russo and is running the kitchen.

Over a pair of visits, Jung's cuisine showed rapid improvement, but in his small kitchen he hasn't yet hit the heights of the best city ramen shops. Though the combinations are delicious, there's still room to perfect each of the many individual ingredients in each serving of the soup. Russo's face may not compare to the best bowls I've had in New York or LA, but that won't stop me from becoming a regular in Vermont.

The simplicity of the room on the ground floor of Main Street's Vermont House might give some diners pause. Long tables and benches seem to suggest the possibility of a



Tomatoes and veggie ramen bowl

casual dining experience, despite bottles of sake with new friends. For some, though, the layout could just as easily compare images of formal family parties with strangers. While the majority of walls adorned with just a few

large Japanese paintings works for *San Sei*, Russo feels somewhat out of place. One major change to the space, which most recently held *Bapier* and *Seoul's* brother-in-law *Struckdown*, is a subtle improvement. It finally has a

barroom. No more holding your hand out while you wait for a server to get you the key to the WC in the hall.

Russo's printed menu is concise, with a few appetizers and salads, three types of ramen (soy, miso and pork, each for \$14) and a back page devoted entirely to sake. On my first visit, our server told us three other members of soup were available — curry, warm vegetable broth and cold vegan ramen. The options would change slightly on my second visit, evidence of continual experimentation. According to Russo, as well, larger menus should be printed by the time you read this.

I decided to take advantage of the new additions, but first I needed some sake. Since *San Sei* opened in 2003, the sake and has been a highlight for me. The most recent creation of the dish includes tender salmon mixed with the greens, noodles and spicy-mustard based dressing. The less expensive, \$9 version of *Ramen* has all the delightful complexity of the salad at the more luxe restaurant, *San Sei*.

But if I'm eating a cold noodle dish at Russo, it's more likely to be the veggie ramen outside. The bowl held a mixture of fresh produce: Thick cut scallops and slices of avocado and cucumber made a green triangle and a shower of corn, all layered over tomatoes and bean sprouts. Bright red pickled ginger made up for the color missing from the light-frying marinated mushrooms.

Dipping under the layer of veggies, I caught my first glimpse of the restaurant's openwork noodles. Before Russo opened, Russo told me that, while the stacks would all be homemade from local animals and boiled for more than 10 hours, he'd purchase the noodles from them. That is, until he and Jung ran off the costly machine that will enable the team to make them from scratch.

PHOTOGRAPH BY JIM

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SIDEdishes

BY CORIN HIRSCH & ALICE LEVITT

Farm Fresh

NEW CAFE SHELBERNE OWNERS
SHOW PLACES

Longtime chef-owner **PATRICK SHANAHAN** announced early this month that he'll leave **CAFE SHELBERNE** after October 12. On October 24, **MULLIVY** and **WYNNE MORGAN** will officially take over the beloved French restaurant.

It'll be already a big name in the Shelburne food scene — he co-owns the now-closed **Butte Suisse**. For the past five years, he's been chef de cuisine at the **SHAW SHELBERNE** dining with **NEW ENGLAND CULINARY INSTITUTE** grad and **ANDOVERTON GROCERY** veteran **Nina T** as his executive sous chef.

Mullivay says that **Cafe Shelburne** will remain French, but with a new style of cuisine. "The idea that we keep going back to is a French farmhouse-type thing," he explains. "But French cuisine is always changing. Like anything, we want to be moving it forward, also."

Cafe Shelburne's food will have a local focus in common with the cuisine that **Nicole** and **Bill** perfected at **Shelburne Farms**. The menu will change roughly twice a month and feature

The combination of old and new will show in various ways from scratch techniques. Mullivay says charcuterie is part of the plan, including fresh and aged sausages, pâtés and cured whole muscles. His and 19th's experience with dairy will certainly be in the form of house yogurt, fromage blanc, crème fraîche, and bûcheform and whey dishes.

Mullivay plans for an April renovation including remodeling the bar space. Afterward, a menu of small plates will debut to keep the bar scene hopping. All part of the duo's plan for attracting both old and new fans to the restaurant.

— A. L.

Stone Cold Brews

WYNNE MORGAN OWNS
IN HARTINGTON

Happily for local beer lovers, it's becoming a familiar story: A longtime home brewer decides to bring his passion to the next level and go commercial. **MARTIN HARTINGTON**, who has 22 years of home brewing under his belt, founded his microbrewery this past summer inside a converted tool shed on his



Lucky Break

MORGAN CLIMB DOWN OPEN SECOND FLOOR

Fifteen years after creating what would become a Burlington landmark, the owners of **PRINCE CLARE CAFE** will open an adjacent new spot next Tuesday, called **LUCKY BREAK**.

Noted in part for the former occupant of 188 Cherry Street — whose **Prinny** Glase owner **CHARLES BROWN** used to call "Heather next door" — the dining space has been transformed into a 25-seat cafe with terra-cotta-colored walls, sleek pine counters, framed object pendents from Constant Matal & Light and paintings from artist Abby Marwick.

The light menu, overseen by **Prinny Glase** chef **MORGAN MULLIVAY**, will include pressed sandwiches, salads and quesadillas, including the pricey *la vie* quesadilla popular at the sister cafe. Diners can top coffee, espresso, wines, draft beers and ciders.

Brown says one of his aims for the new cafe is to capture some of the overflow from **Prinny Glase**, another is to offer evening hours. "We want it to be a great place to meet a friend for a glass of wine after work," he says.

Though the cafe will actually have a limited menu and hours, it will eventually be open 8 a.m. to 6 p.m. daily.

— C. H.

we're making", and, most importantly, "that I didn't run my hobby and passion."

So far, he's golden on the first two counts. Twenty two ounce bottles of Shelburne's two aged beers — the main-forward, light-bodied **STONE COLD BEER**, a brownie-style dark wheat beer, and a juicy/black ale called **Black Bear** — have sold swiftly during the brewery's Thursday night tastings, which began in late August. "Hope to extra-happy [beer] is really well covered by others. My home style tends to lend itself toward balance and risk forward," Shelburne says. "A lot of my philosophy is putting out a beer you can enjoy with deliciously flavored foods."

Stone Cold takes its name from wife **MELISSA HARTINGTON**'s passion for horses, and the couple serves their beers with a branding iron designed by a Hartington craftsman. "It takes a village to build a brewery," wife is a pretty good phrase," Hartington says. He plans to use a neighbor's maple syrup to flavor his forthcoming Chocolate Maple Porter, and barrel-aged squash in **Battered Brown ale**.

Stone Cold Brewing is open on Thursdays, 4 to 7 p.m., at 805 Tull Road in Hartington. The Hartingtons will sell their beer at the **Windsor Farmers Market** this fall.

— C. H.



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property. But first, he says, he needed to be sure of three things: that the craft beer market wasn't saturated, that "people would like what

Bowled Over BY PH

The noodles that Jung buys are uncommonly hearty, with a texture more like that of meaty udon than the wiggly messes at most restaurants. They reminded me of the noodles at my favorite chanko spot in New York—heavy enough to suggest something as weather-tolerant as Honda from the Street Fighter video games would eat to improve his “kuma.”

Despite the noodles' thickness, the sweet, gingery sauce in the udon bowl clung to them admirably. A blob of brownish mustard smeared on the tip of the bowl wasn't as spicy as our server warned me, but contributed a light burn and hint of vinegar.

As a typical of Japanese curry, there wasn't much heat in the curry sauce, either—just enough to leave a sensation tingle on my lips when I was done. The broth was somewhere between a stew and a soup, with chunks of carrot and potato bobbing in its dark, viscous depths. Some slivers of cabbage and a square of meat were all that stood in for more traditional ramen toppings, but this clearly wasn't a traditional ramen. While I was in a service state of “like,” the presence of only one thin slice of fatty oil (a pea protein) ate from calling it love.

When I returned to Rasseu for lunch a week or so later, the orientation of the long tables had changed. Some had been moved to face the windows directly—a smart move, as it seems to signal to potential diners that there is indeed a restaurant in there. While I had seen only one other family at the previous week's dinner, now business was steady. Perhaps word of mouth had gotten around.

Or maybe everyone was there for a new special—waga beef adobe with meat from Springfield's Spring Rock



THE STEAMED BUNS, SOFT AND PLIABLE AS MOIST HUMAN SKIN, WERE FLAVORED PERFECTLY, WITH THE TEASING HINT OF SWEETNESS ONLY JAPANESE BREAD CAN BRING.

Taru. The 56 plate of three mini burgers is the kind of forward-thinking fusion I thought I'd only ever find in LA. The steamed buns, soft and pliable as moist human skin, were flavored perfectly, with the teasing hint of sweetness only Japanese bread can bring.

Breads, pepper flakes speckled the beef patties for a surprising burn, relieved by a shot of mayo and daintily fresh tomato and greens. A side of gingery pickles made the collection of flavors truly sublime. The

scallion-flecked goats seemed reserved by comparison, but shouldn't be overlooked. From lesser chefs, the juicy, architecturally fished dumplings would be a top attraction.

In the short time between my visits, the restaurant had vastly improved—not a complete surprise, given the restaurant's history. Rasseu helped Jung open Rasseu quickly and with little ceremony even as he worked as a third estate at the still upcoming Route on College Street. There will be some shaky ground. There will be

a period of learning." Rasseu told me of what he considered Rasseu's soft opening in late July.

Rasseu's tonkotsu broth (not to be confused with pork fried tonkotsu) was milky with pork marrow. Basically, it was the ennoblement of what Serious Eats managing editor J. Kenji Lopez-Alt calls "an intensely porky, opaque pale broth with a sticky-flopped intensity and the rich, buttery texture of light cream." Tonkotsu may evoke dairy, but it's actually pork, life-giving collagen—call it "meat cream."

A floppy grin of fish cake, half a hard-boiled egg, buttery scallions, ginger, scallions and a square of nori topped the pork broth, just as they should, but instead of the more traditional slice of rolled belly, a pile of delicious shoulder meat gave the soup something extra. I guess mine wasn't the only western palate disappointed by the simple, adipose slices of pork I'd found on the previous visit.

The toppings were the same on the main ramen (there's also a shoyu, or soy, version), but the broth was creamy with a mixture of miso. The bean paste lent a dash of sweetness to the broth that placed the dish just before dessert on the sugar continuum—close to "cash after eating" than "save this for after dinner." A few shakes of 50/50 brand's namasu (wasabi) enhanced the sweet/sour combination, with a generous ratio of orange peel in the spicy pepper shaker.

I never did have room for nachos (ice cream after my ramen, carbo load) but I didn't miss it. I'd already been on a gastronomy journey worthy of Tompkins. ☺

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food

Perfect Paddies?

From Bhutan to Burlington: New Americans harvest rice in the Intervale

BY KEVIN J. KELLEY

Paddies — and the rice they produce — are ubiquitous in warm, wet parts of the world. But apart from small crops produced by a few artisanal growers, rice remains a rarity in Vermont.

That could change, though, as suggested by the scene in Burlington's Intervale on Saturday: About 30 immigrants from Bhutan were bending and squatting in drained paddies as they chopped rice plants with machetes and thrashed the grain by beating bunches of it against boards. It was the first rice harvest of New Farms for New Americans, a program sponsored by the Association of American Living in Vermont.

The Himalayan kingdom of Bhutan may be a long way — culturally as well as geographically — from the People's Republic of Burlington, but rice cultivation here is actually a lot like it is there, and Laxmi Dabai, a smiling 60-year-old father of six adult children, this son-in-law, Yim Moskel, offered an even more positive appraisal: He declared Burlington "a perfect place for growing rice."

Moskel, a program director at the Howard Center, joined Dabai and his wife, Khawa, during a break from the harvesting.

The Bhutanese cold-hardy rice seeds nurtured in a Windsor greenhouse did well in the Intervale, and Rita Neopany, a Bhutanese Vermonter who lived for 10 years in a Nepal refugee camp, 80, well, in fact, that Neopany imagines expanding the paddies from a quarter acre this year to five or six acres next year. She also speaks of raising money to buy a solar pump that would more easily and efficiently flood the paddies with water from the Windsor River, 80 yards away.

The organic "crop harvested on Saturday will not be eaten but rather saved for its seeds," Neopany noted. In the future, however, the Bhutanese farmers might market some of their rice to a few local stores while consuming the rest of it themselves. "In our diet, we eat rice twice a day," Neopany explained.

Such ambitious plans could be hard to reach, cautioned Shikha Laxness, program manager of Vermont's New Farms for New Americans initiative.



WE'RE HOPING THE BURLINGTON COMMUNITY SEES THAT THIS IS AN IMPORTANT EFFORT.

ALISHA LAXNESS

She pointed out that a three-year, \$180,000 grant from the federal Office of Refugee Resettlement is about to expire and cannot be renewed. That funding has paid for not only the rice-paddy project but also for the nearby gardens where Congolese, Burundian and Somali Bhutan raise African varieties of corn, spinach and eggplant.

Laxness frowned when asked what will become of her program. "We're hoping the Burlington community sees that this is an important effort," she said.

The daughter Laxness cradled in her arms was one of the few children present for the harvest. It was a decidedly older crew, separated by gender, at work in the paddies.

"The elders are in charge here," Laxness noted. "The younger immigrants either don't remember growing rice in Bhutan, or they were born and grew up in refugee camps."

Unlike many of the locals who cultivate community garden plots in the Intervale, "agriculture is a way of life" for the Bhutanese, Laxness said. "They don't do it as a hobby. They don't do it for fun. It's part of who they are." ☐

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Noodle Nirvana

Chefs pull out all the stops to win the first-ever Mac-and-Cheese Challenge

BY SARI H. HU-SOL

On macaroni and cheese, how many ways can we make that? On the lawn of Hangerout Brewery in Windsor last Saturday, 39 chefs counted the ways. They wielded the classic chow, plus pecans, nuts, even gemelli. Fishmeal, rosin or Alfredo sauce served as binder — as well as cheeses ranging from cheddar, Windsor Dots and Gruyere to Monterey Jack, Swiss, Muenster and Parmesan. Per crumb, the chefs showered their dishes with panko, crumbled crackers or cornbread, and some added smoked sausage, duck confit and seared fish.

The chefs, who had arrived from across Vermont and New Hampshire, pulled out every gun in their culinary arsenal to win the first annual Great Mac and Cheese Challenge. If you idea of a perfect September day is sampling unadorned, chef-made mac and cheese — while washing it down with a beer — then you can call this competition the hours of service.

"This is a day off, the day a chef gets to play," said chef Dan Higgins of the Foundry at Jay Peak Resort, who traveled two hours south to compete. Since Vermont's Parmesan Cheese Company created the event, the chefs' only parameter was that they incorporate at least one cheese from the growing South Woodstock company. Otherwise, their imaginations were the limit.

For Higgins, that meant reaching for Lor Breese duck, which he made into a confit, using the rendered fat "to bring together my crumb." An Alfredo sauce made with VPCO's Broccoli Tuber — a buttery, Havarti-like cheese — helped bind the chow, too. "The result was a creamy sauce with a dark, delicate crust, which Higgins deluged with a crumbly relish for rich, smoky and vaguely sweet bits of goodness.

Under the tent where Higgins spoke, hundreds of people milled around, trying to figure out how to eat every one of the 39 tables so they could record their impressions on a ballot for the People's Choice Award. That sheet also listed the VPCO cheese each chef had used and suggested a Hangerout beer pairing. It was a brilliant branding event cranked to a festive, head-down, with proceeds shared



Great Macs, at Hangerout
Dine Park at Jay Peak Resort



Dan Higgins

for the Vermont Foodbank, South Woodstock, and the Vermont Dairy Foundation.

To Higgins' left stood chef Scot Reardon of the Colerain Brook Tavern at Okemo Mountain, who had chosen a more classic approach — as so it seemed on the surface. But, as he ate, hints of maple crossed the palate. He was 100. "My secret weapon is fennel seed,"

Reardon confided. "That's what gives it that maple aroma." Along with cheddar and smoked local bacon, Reardon had poured in cream-top milk "for a creamy and light finish."

When he first came to Okemo, Reardon spent three months perfecting his mac and cheese. "I really had to dial it in," he said, because the comfort food staple is one of the most popular winter home items in his home.

With no prior experience to go on, the organizers of the Great Mac and Cheese Challenge had told the chefs to prepare for 800 people. Instead, twice that number bought \$10 tickets (\$15 at the door), and by 2 p.m. — three hours in, with two left to go — some waiters were running out of their mac and cheese. Lines formed at tables as rumors spread about particularly scrumptious hot boxes.

At 4:00 p.m., chef Michael Kennedy entertained one such line at a table decorated with his own garden-grown hot peppers along with shiny rows of Heady Topper, with which he had spiced his sauce. "This is like a deli-sauce," gushed one woman as she tucked into a tiny plastic cup of the spicy pasta.

Nearby, people hovered at high-top tables, sipping and scribbling notes.

"You should definitely try Singleton's," confided Michael Lane of North Hartland, who had valiantly navigated the entire circuit by 2:00 p.m. — with the sole exception of the beer-basted, pork-belly, broccoli and smothered chili mac and cheese served by chef Jels Pagan of the Flying Goose House. Pals in Gifford's New London, N.H., who ran out of food before Lane could get there.

"You need to go out on a limb with these things," Pagan said earlier in the event. He had braised pork belly for four hours in the housewife's Bacon Salsicera, a dark lager that he'll pair with smoked pork belly — creating a cloud of milk of beerlike perfume, or porky beeriness.

Pagan's melted his butter with onions, used cheddar for creaminess and sprinkled on scrambled cracker crust. The result was dotted with pork-belly crumbles and had a molassesey, spicy finish.

more food after the classifieds section page 31

food

Centering the exuberant exuberance of Papaina rice and cheese was the crisp elegance of the remon made by Hanesover Inn chef Austin Davis, who carefully composed each meat plate of smoochies, or "little ones." Dain had coated the pasta in an almost snow-white Béchamel, along with melted cheddar and Manchego. He then crisscrossed each plate with chopstick rib and a shower of crumbly, fragrant leeks and minced chives for contrasting textures and salty and spicy flavors.

Equally delicious options were found at other tables.

The chefs from House Hill Inn & Restaurant topped flappie, gently pasta with brick-house Truf, pulled pork and a cornbread crust. Smoked Andouille sausage topped the version from Ladlow's Castle Hill Resort & Spa. The Kedron Valley Inn in South Woodstock yielded aubergine roasted, Harpoon IPA, four types of cheese and a Swiss chard crust for its tangy, gut-filling dish — one of five vegetarian offerings under the roof. Susan James of King Arthur Flour braised pork butt in Harpoon ale, then added Béchamel, cheddar, sautéed garlic and smoked bacon to her miso-rice aubergine "Pork on the bottom,

crinkled pork on top, and you can't go wrong," she declared.

Just before 8 p.m., a voice strained over the crowd to announce the winner that three official judges had chosen: Third place: House Hill Inn. The "little ones" from the Hanesover Inn took second. And, in a surprising upset, Quach's Singleton's Market — which opened just this year — won the competition (It's the second outpost of the famous Singleton's General Store in Provincetown.) The People's Choice

Award went to Bedford's Harrington House Inn.

At the Singleton's table, co-winner Gabe Harbison high-fived some friends. The table held only a few pumpkins and stumps, as the crowd had already run out of its meat and cheese.

Though he wouldn't divulge the exact recipe, Harbison ran through its ingredients: Singleton's smoked cheddar, which the market smokes with cornmeal, VPCC AleHouse Cheddar, Munster, house-smoked honey, milk, cream, butter, and bread crumbs. Will the market be back next year to compete? "Oh, yeah," Harbison said. ☐

PORK ON THE BOTTOM, CRINKLED PORK ON TOP, AND YOU CAN'T GO WRONG.

SUSAN JAMES

SIDEDishes

CONTINUED FROM PAGE 45

Entrées and Exits

AN OPENING, A CLOSING AND A CHANGE OF OWNERSHIP

SIXTY PASTORS find each other's homes have a lot on their plates. Late last year, they opened connections for a **CHURCH**, then expanded to provide food service for the **CHURCH** of **MAINE**. Now, as soon as December 1, the 60th friends will open two local spots at Barnes 136 North Street.

Two Lupa Guys will serve burritos and bowls, but, Pastor says, not queso/fries or tacos. He says the "global flavors" may include Caribbean curry and Asian-style burrito alongside classic Mexican or southwestern versions.

As of August 28, **THE** and **MAINE** **MAINE** have one diner down in their queue

The Arcade Diner in South Burlington, previously known as the Parkway Diner, has closed because a false lease issue, says Bill Magiera. His cousin can tell you: **HANOVER** **OR** in Burlington, **ATV** **OR** in Colchester and **ATV** **OR** in Milton.

The rumors that the owners of **MAINE** **MAINE** in Middlebury will take over Jericho's **MAINE** restaurant are true. **OR** **OR**, vice president of operations for **MAINE**, says he and his father-in-law, owner **OR** **OR**, expect to close on the deal in October. Check this space for updates.

— A. L.

Public Local Times for the
Local food group: **OR** **OR**
Manager: **OR** **OR**

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THURSDAY SEPT. 19 5:30-8:00

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528 Donation Entry Fee to Benefit **POTTER'S ANGELS ANIMAL RESCUE**

CONTESTANTS WILL RECEIVE: - Shippard Beer - Shippard's Brewing - Shippard's - A pumpkin carving kit - Maine Cider - 1 free pumpkin - Shippard's Beer - Shippard's Beer

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calendar

SEPTEMBER 18-21, 2013

WED. 18

art/culture

SEEKING THE HIDDEN TO END HIDE

IMMIGRATION Live-in-home life-size stage production on experiences of immigrants in the United States. Performances will be shown in various locations. Tickets \$10. Available at www.hidetoendhide.org. Info: 310-441-9616.

business

REALTY MARKETING MEETING Marketing advice for real estate agents, social media and design professionals. Grand opening for local group at its new location. Room 401, National Building, Cleveland College Building. 7-9 a.m. Free. Info: 441-4412.

WALL JOURNALISM FORUM Visiting a director of a radio show makes a large, intelligent, punk. Grammy Peter Dinklage makes all kinds of interesting points about the radio. Info: 310-441-9616. Tickets \$10. Available at www.hidetoendhide.org. Info: 310-441-9616.

community

COMMUNITY FORUM Forum for all kinds of community issues. Info: 310-441-9616. Tickets \$10. Available at www.hidetoendhide.org. Info: 310-441-9616.

FRANKLIN COUNTY HOME BUILDING MEETING A group of 100 members of the Franklin County Home Building Association will be meeting at the Franklin County Home Building Association. Info: 310-441-9616.

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dance

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More Monello: Joseph arrived at literary performance by way of David Reed Monello, an artistic journey that led to his "Landscape" called "Word Becomes Flesh" presented by the Providence Living Word Project. Inspired by the work of Joseph's son and what he calls "historically invisible truths," the piece discusses issues of fathers from a young African American father to his son's son. Using poetry, dance, visual art and live music, it's a multi-performers and a 20+ explore the journey into adulthood. In within the larger context of hip-hop culture, the meditative work gives voice to issues of race, gender and parenthood in America.

WORD BECOMES FLESH

Friday, September 20 & Saturday, September 21, 9 p.m. at Wright Memorial Theater, Middlebury College. \$10. Info: 441-3388. middlebury.edu



SEP. 22 | MUSIC

Dynamic Duo

The *New American* Ensemble calls Alasdair Fraser "The Michael Jordan of Banjo & fiddle." The award-winning musician has dedicated his 30-year career to the country's traditional music. Much when he was an instructor at Valley of the Moon Scottish Fiddle School, Fraser noticed real talent in his then 11-year-old fellow student, Natalie Haas. Years later, after she graduated from the Ashland School of Music, Haas joined her mentor onstage. The pair's 2004 debut, *Fire & Grace*, was album of the year at the Scots Trad Music Awards and established them as cutting-edge interpreters of the genre.

ALASDAIR FRASER & NATALIE HAAS

Sunday, September 22, 7:30 p.m. at Chandler Music Hall in Randolph. \$15-30. Info: 208-8444. chandlerarts.org

Photo by David Reed Monello



BOYS *to* MEN

SEP. 22 | MUSIC



PHOTOGRAPH BY JAMES HARRIS

Reimagined Repertoire

In 2023, *Time* magazine deemed Cassandra Wilson “America’s best singer.” Known for her incredible vocal range, the Grammy Award winner masterfully bends pitches, manipulates tone and improvises lyrics. These abilities inform the Mississippi native’s interpretations of jazz—a unique blend of folk, country and blues—that critics herald as expanding the genre’s possibilities. When channels the soft croons of Miles Davis, Abbey Lincoln and Betty Carter into originals and duet covers of Joni Mitchell, Hank Williams and others. Backed by a quartet featuring harmonica player Gregoire Maret and bassist Lonne Plonco, the songstress takes the stage as part of an international tour.

CASSANDRA WILSON

Sunday, September 22, 7 p.m. at Fuller Hall, St. Johnsbury Academy, \$20-34, 348-2600, cassandrawilson.org

SEP. 21 | FAIRS & FESTIVALS



Autumnal Adventures

The picturesque village of Vermont’s Northeast Kingdom draws international visitors each year. Marked by the changing seasons and cooler temperatures, the Colors of the Kingdom Autumn Festival celebration falls in all its glory. Downtown St. Johnsbury hosts a wide array of activities that kick off with a pancake breakfast followed by a parade down Main Street. Family-friendly stunts entertain with a children’s ark, live music and a display of locally made arts and crafts. Further exploration of the area includes scenic, round-trip train rides in Forest, themed shows at the Fairbanks Museum & Planetarium and an art gallery open house at the St. Johnsbury Athenaeum.

COLORS OF THE KINGDOM AUTUMN FESTIVAL

Saturday, September 21, 9 a.m.-5 p.m., at venues downtown St. Johnsbury (locations, info.348.3636/northeastern.com)

BERNIE LEE The musician, musician teacher and poet, rocks and rants through the Gate of the Entry Building, Burlington, every Monday 5:00-6:00 p.m. Free. Info: 333-1230

JESSICA CARL MOORE An evening of poetry written for the "Inheritors of the Acorn" will be presented at a discussion of poetry, the city Performance Space, Johnson Hall, 10:00-11:00 p.m. Free. Info: 333-1428

THU, 19

agriculture

LUNCH & LEARN SERIES: TURKEY/EGG Green Thursday lunch and learn, 10:00-11:00 a.m. Free. Green members only. Greening Burlington, 1000 Green Center Building, room 100. Info: 338-2633

arts

ART TECHNIQUES GROUP Creative think and practice time to share and support current projects in all mediums: environmental, digital. Early in Burlington, 8:30-9:30 a.m. Free. Info: 338-6930

business

ELIANE HARRIS The Champion College professor, entrepreneur, and author of "From Teaching to Entrepreneurship" will be speaking at the Burlington Business Association, 10:00-11:00 a.m. Free. Info: 333-1230

PROJECT MANAGEMENT INSTITUTE, CHAMP LARSEN PROJECT CHARTER MEETING. Free. 10:00-11:00 a.m. Free. Info: 333-1230

PERFECT MANAGEMENT INSTITUTE, CHAMP LARSEN PROJECT CHARTER MEETING. Free. 10:00-11:00 a.m. Free. Info: 333-1230

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All proceeds will benefit the victims of the train explosion in Lac Megantic, Quebec

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New Race: We've added a 10K.
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Saturday • SEPTEMBER 21 • 10 AM-6 PM



Farms, Fairs & Traditional Arts Exhibits & Demonstrations • Children's Activities
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ADMISSION: Adults \$5 • Children \$3 • Age 12 & Under Free
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Garden-2-Glass Series WORKSHOPS & MORE!

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Leave the stress of de-bugging alcohol, the stresses of building a hearty cocktail, and how to put fresh seasonal flavors into your glass. We'll talk about classic and locally made products, ingredients you can pull from your garden, and approachable ways to enjoy great drinks all season.

LEARNING FROM THE GARDEN YEAR ROUND with Author Barbara Demerco
Saturday, October 12 • 10-11:30am

Join horticultural and market gardeners Barbara Demerco for a special presentation on growing and cooking your own vegetables and fruits. Hear her simple and efficient ideas to help today's busy gardeners and cooks. Q&A and book-a-go-ing to follow.

WINE MAKING IN VERMONT: A SCOTT PROM

Saturday, October 19 • 10am-12pm

Explore the transformation from vine to wine, learn a short history of wine grapes, and see online some of the major aspects of viticultural management, or viticulture. Then follow the grapes into the winery for detailed insight into wine making.

Registration: \$60-\$120, or sign up as a wine. The registration and program are required. Classes are \$15-\$60 per person. See www.GardenersSupply.com/vt for program details.

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(802) 660-1505 • Mon-Sat 10am-6pm, Sun 10am-5pm

calendar

THU OCT 15

ORATORY Tell me about America, please! Oct 15th 8-10am, Gettysburg, Pa. Free. Info: 800-526-5485
WAGGON GRASS HUNTER Waggoners have back to a world of adventures and new skills, learn and original. Researcher's Workshop, 7pm-9pm, 300 Capital Boulevard, info: 435-4365

NEW HARBINGER'S CONFERENCE Performances by Joseph M. Sweeney, the Impresario and other artists. Artists and musicians present a variety of new music. North End Studio, A Burlington, 7pm-9pm, info: 333-3333

WAGGONERS Waggoners have back to a world of adventures and new skills, learn and original. Researcher's Workshop, 7pm-9pm, 300 Capital Boulevard, info: 435-4365

STEVE WAGGONERS Waggoners have back to a world of adventures and new skills, learn and original. Researcher's Workshop, 7pm-9pm, 300 Capital Boulevard, info: 435-4365

VERMONT'S EMPLOYMENT AND ECONOMIC WAGGONERS have back to a world of adventures and new skills, learn and original. Researcher's Workshop, 7pm-9pm, 300 Capital Boulevard, info: 435-4365

activities

ARTS AND CRAFTS WAGGONERS have back to a world of adventures and new skills, learn and original. Researcher's Workshop, 7pm-9pm, 300 Capital Boulevard, info: 435-4365

WAGGONERS WAGGONERS have back to a world of adventures and new skills, learn and original. Researcher's Workshop, 7pm-9pm, 300 Capital Boulevard, info: 435-4365

seminars

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talks

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theater

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worlds

ART & OUTDOOR NIGHT 12-13pm, 1000 North Main Street, info: 435-4365

WAGGONERS WAGGONERS have back to a world of adventures and new skills, learn and original. Researcher's Workshop, 7pm-9pm, 300 Capital Boulevard, info: 435-4365

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SAT.21 activities

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agriculture

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community

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STORIES WITH MEAN Listeners expand the imagination through tales, songs and rhythms. Bay Area programs combine with one category.

to enjoy two choices. Patches First Library Burlington 11:30 a.m. Free. Adults must provide entry fee. Info: 688-1296.

STORY HALLS

WILMINGTON PULVER STORY TIME Kids love to jump like a frog and read stories for stories, crafts and to tell their friends with their friends. Reading along. Plover's Library. Wednesday 9:30 a.m. Free. ages 3-5. Info: 497-2661.

THEATRE

MICHIGAN PULVER STORY TIME Michigan pulvers story time. Jump and tell their friends with their friends. Reading along. Plover's Library. Wednesday 9:30 a.m. Free. ages 3-5. Info: 497-2661.

politics

WINDHAM POLITICAL SPEAKER SERIES Local political events are up to the speaker's choice and are presented at various locations. Info: 688-1296.

entertainment

WINDHAM POLITICAL SPEAKER SERIES Local political events are up to the speaker's choice and are presented at various locations. Info: 688-1296.

spend

WINDHAM POLITICAL SPEAKER SERIES Local political events are up to the speaker's choice and are presented at various locations. Info: 688-1296.

talks

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worlds

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TUE, 24

community

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dance

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The world lost a lawyer but gained a great composer whose music we still play today. So come like never before to hear Handel's Music Won. Hallelujah!

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A study of how the brain is affected by the type of fat you eat. Healthy people (18-40 yr) needed for an 8-week NIH study. Participants will receive all food for 8 weeks and \$1000 upon completion of the study. If interested, please contact

Dr. C. Laurence Ken at
802-656-9983 or debenste@uvm.edu



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TUESDAY

Be accompanied by an adult. Fletcher Free Library
Burlington 3:30-5 pm Free. Info: 885-2238

ALL-TIME TV Tue 8:00-10:30 pm

PUBLICHOUSE STORY HOUR TUESDAY 8:00-9:00 pm
Fiction, poetry, and more. Free. Info: 885-2238

PUBLICHOUSE STORY HOUR TUESDAY 8:00-9:00 pm
Fiction, poetry, and more. Free. Info: 885-2238

READING & WRITING OPPTUNITY Every Tuesday
8:00-9:00 pm. Free. Info: 885-2238

STORY HOUR Tue 8:00-9:00 pm. Free. Info: 885-2238

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and Deborah Rubin share their knowledge in
Vermont. Hosted by Vermont Arts Council. A
book launch. Free. Info: 885-2238

CHILDHOOD READING HOURS & SNACKS FOR KIDS
Every Tuesday 8:00-9:00 pm. Free. Info: 885-2238

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WED. 25

agriculture

VERMONT COUNTRY FAIR Every Wednesday 8:00-10:00 pm. Free. Info: 885-2238

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NONRESIDENT VOLUNTEER TRAINING Tue 10 to 11:30 a.m. \$30 a fee.

dance

NIGHTS OF FUSION Satisfy your partner's round and round The Silver Salsaball Group and special salsa class by Joe Nardi at The Woodbury Inn. Every Friday open house for couples dance night. Merle End Studio is a Salsaball 2:30-3:30 p.m. \$10. 555 Pine Hwy. 503-683-6763

etc.

ALVIN HORN HILL MEMORIAL TRAIL See WED 11 a.m. \$5 a fee.

PALEONTOLOGY INQUIRY See WED 9 a.m. \$5 a fee.

fairs & festivals

BURLINGTON FINE FESTIVAL See WED 11 a.m.

film

BORGES FILM SERIES Griefing Brian and Charlotte Hunter stars in *El ojo del león* (Lion's Eye) on Friday. While a representative about a dying actress is captured and The House of the Dead. A Christmas night story about a woman's dream. Bellingham Community Library. Monday. Times. Free. 503-327-3229

MOVIE FUND See THU 10 a.m. at the Bellingham Community Library. Burlington. 3 p.m. Free. Info: 503-327-3229

TOLLOUGH AT CRYSTAL MOUNTAIN See FRI 3:30-4 p.m. \$5 a fee.

food & drink

CHOCOLATE FILLS & BAKERY'S MARKET See WED 10 a.m. \$5 a fee.

DECAJURY FARMERS MARKET See WED 10 a.m. \$5 a fee.

SUNSHINE FARMERS MARKET See WED 10 a.m. \$5 a fee.

THE FUSION GROUND Shoppers become savvy. Learn about the new food of the day. The Fusion Ground is a new experience. City Market. Burlington. 10-11 a.m. Free. per person at dinner. 503-327-3229

WILLISTON FARMERS MARKET See WED 10 a.m. \$5 a fee.

golfing

BURLINGTON 10 CLUB See WED 10 a.m. \$5 a fee.

health & fitness

SPINNING See WED 10 a.m. \$5 a fee.

YOGA WITH TIA See WED 10:30-11:30 a.m. \$5 a fee.

kids

BASEBALL PLAYGROUND See WED 10:30-11:30 a.m. \$5 a fee.

FOOT STORY TIME See WED 10:30-11:30 a.m. \$5 a fee.

MOVING & GARDENING WITH CHRISTINE See WED 10:30-11:30 a.m. \$5 a fee.

BLIND TO COLOR See WED 10:30-11:30 a.m. \$5 a fee.

SOCCER TUTOR PROGRAM See WED 10:30-11:30 a.m. \$5 a fee.

SPORTS & PLAYGROUND See WED 10:30-11:30 a.m. \$5 a fee.

STORY HOUR See WED 10:30-11:30 a.m. \$5 a fee.

THE GARDENING CLUB See FRI 10:30-11:30 a.m. \$5 a fee.

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language

ENGLISH LANGUAGE CLASS FOR NEW AMERICANS See WED 10:30-11:30 a.m. \$5 a fee.

arts

ARTS & CRAFTS PLAYGROUND Parents bring their kids and play with them. 10:30-11:30 a.m. \$5 a fee.

Development Center South Burlington. 10:30-11:30 a.m. Free. Info: 503-327-3229.

music

AND The Woodbury band is bringing a mix of pop, rock and folk to the stage. Bellingham Community Library. Monday. Times. Free. Info: 503-327-3229

outdoors

LAKE GARDEN WILDLIFE WALK Led by Linda. A walk through the lake. Bellingham Community Library. Monday. Times. Free. Info: 503-327-3229

MONARCH BUTTERFLY TRAINING See WED 10:30-11:30 a.m. \$5 a fee.

arts & crafts

CONJUGATING RETIREMENT & GOLF Financial consultant can't take your golf. Bellingham Community Library. Monday. Times. Free. Info: 503-327-3229

art

GREENHOUSE IN THE TOWN SQUARE See WED 10:30-11:30 a.m. \$5 a fee.

books

JAMES CARTER Author of the book *The Last of the Mohicans*. Bellingham Community Library. Monday. Times. Free. Info: 503-327-3229

MAISON A L'USE The author of the book *The Last of the Mohicans*. Bellingham Community Library. Monday. Times. Free. Info: 503-327-3229

THE HUNTER The author of the book *The Last of the Mohicans*. Bellingham Community Library. Monday. Times. Free. Info: 503-327-3229

events

THE HUNTER The author of the book *The Last of the Mohicans*. Bellingham Community Library. Monday. Times. Free. Info: 503-327-3229

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10:30am 70 Minutes
11:15am Gentle Yoga

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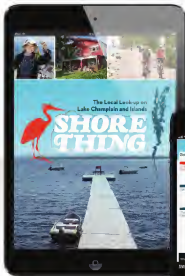
SEPTEMBER 19-23RD AT LENNY'S IN WILLISTON, BARRIE & ST. ALBANS

PHOTO: JAMES HARRIS

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- are between the ages of 212 and 565 years old
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SOUNDbites

CONTINUED FROM PAGE 35



So medieval was it, sword on!



So, Wright & the intermediate show band

And then there was **ROUGH FRANCES**, who I'm pretty sure pulled out their loudest and most aggressive tunes for the occasion — y'know, to freak out the squares. (I suppose I could just ask vocalist **SHERRY HARKNEY**, since he works a few desks over in the 7D design department, but when's the challenge in that?) Half the fun of BP's set was turning around to gauge the reaction of the raft of spectators seated in rows (beyond the VIP pen, none of

whom, really, didn't seem to know what to do with Burlington's use of **FOURIE** in other words, it was pink-fucking-well. And it was a highlight on a festival full of those.

Main Line

So the reason I missed GPN Saturday was because — unlike everyone else in town, apparently — I went to check out the **State & Main Records** showcase at the Monty House. The show featured four local Montpelier acts, including **ROOMFLAME**, **LAKE SUPERIOR**, **SEVENTY POINTS** and **PETROL FUEL**. A few observations:

When planning a Burlington area showcase far out of town bands, try to avoid scheduling it during a festival driven by the state's biggest rock stars. I'm sorry to say the crowd at the Monty was pretty much one and the Montpelier bands. We had fun, though!

As for much fretting as we've done about the state of the Montpelier music scene post-Langston Street Cafi, what I was suggesting that a vital and creative musical community is at work in the capital city. And that's not a surprise, especially given the strength of MB's compilation albums. All of the bands impressed to varying degrees. In particular, **Roomflame** was living with my top-bop group in the state. And **Final Flat** front man **ANDREW** has one of the greatest rock screams this side of Barre — probably second only to the aforementioned **Bobby Harkney**, in fact.

Ben's buying the \$6M crowd make their way north again soon. On behalf of Burlington, I promise you'll deliver a better showing next time.

Bite Torrent

Spanking of the Monty Python, comedian **CHUCK WINDHAM**, in connection with the Vermont Comedy Club, is hosting a unique comedy show at the Winslow Inn on this Saturday, September 23, called "On the Spot." The idea is that a random word or phrase will be projected onto a screen onstage and turn them into a routine on the fly. Sound dumb? It is. It also has the potential to be, flat-out hilarious.

FRANK DAPIN fires, take note. Zappa tribute band the **GRANDMOTHERS OF SHREDHEADS** drop by Club Metronome on Wednesday, September 28. Regular readers know I'm generally loath to recommend tribute acts, save for special circumstances. Given that GSH include actual members of the **GRANDMOTHERS OF SHREDHEADS**, I'd say they qualify.

Last but not least, a bit of shameless self-promotion? This Saturday, September 23, 7D is throwing the launch party for our annual on-beige party, **What's Good**, at Signal Kitchen in Burlington. This year's hosts are called the **80T** show and will feature a trio of top and coming locals — including the deep-house stylings of **AMBER**, rapper **BUMBER** and 4th step p-ops act **STORM**. For more info, visit 7dot.com and check out the banner link. ☺

Listening In

A great old vinyl is an old thing that, rarely, only, might show up for sale.

THE PASSION AND IDEAS, Don McNeill

BRANDON LEE FOWLEY, Raging Audio

THE GARDEN, Whiting

STANLEY, Ben Mack

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WAYLON SPEED 20
NO DUBBIT 9:00 - 1:00
DJ Mike and DJ Jay
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VAGABOND SWING 21
RETRODOME 8:00 - 1:00
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Saint Albums, Eternal Memory

(LISTEN: WWW.RECORDS.CO.NE DIGITAL DOWNLOAD)

Scuse you, Ben Campbell.

Just when it looked like you had finally given the rest of us a shot at catching up to you by going on an increasingly long tour of live shows, you're back and making records at it, well, record pace. I mean, not that many local songwriters really stood a chance to match your prolificacy. From 2000 to 2009 you released 26 albums under your justifiably better than that number Saint Albums. 26? Then you took some time off — presumably to write or water — before reemerging earlier this year with *Rallying Star*, an album I was already giving serious consideration as one of the year's best, locally. But that just wasn't enough, was it? You couldn't be satisfied with releasing one of 2011's finest records. You had to go and release another one a couple of weeks ago. And the you!



Is this? *Eternal Memory* is even better. Yes, scuse you, Ben Campbell.

Oh, who am I kidding? I can't stop my mad at you (although I confess I'm starting to run out of adjectives to describe poor taste). Also, *Thesaurus.com* imperatorously stops working whenever I cut up one of your albums (weird).

So yeah. About *Eternal Memory*. It's kind of absurdly good. I feel like you've been listening to a slushy of free & Wino lately. It's come, you're not a bit of a sweetly husky Saint. You're going on that I don't remember hearing from you before. Especially on "Outs My Trust," which is like a *Crash* *Drunk* the *Crash* on hold, only more uptight (What, was it effortlessly channeling early Wu Ya Tang and Pavement on your last record growing (tiresome)? I noticed it, too, on "So Long, Ramona," which

I simply can't stop listening to. Ditto "Low Horse," which cheekily checks both the Beach Boys and Modest Mouse for some innocent reason.

Then there's "Reaction to the Sea." If Real Estate stopped writing the same damn album over and over again, they might come up with something nearly as adventurous and ambitious and lovely in this song. Nice contrapuntal harmonies, by the way.

I could go on about how gorgeous "Cold Gray Tactile" is, how nifty the phasing clips are on "Precious Today" or just generally how you seem to pull off more innovative and daring ideas in a single song than some bands do in an entire album. But I've got other records to listen to, too, man. Like the one you probably just released in the time it took me to write this review. Scuse you, Ben Campbell.

Eternal Memory by Saint Albums is available at saintalbums.bandcamp.com

QUAN ROLLER

compelled to give (these songs) a home." Now, pulled from the list and found, they have been reimagined and given that home.

The EP opens with "Becks," a short instrumental piece built around a simple chord progression and an acoustic guitar. There's a subtle loneliness inherent in the song's minimalism and a certain charm in its unassuming delivery. If you listen for nuance in the context of this introduction, you're likely to find it. And if you know nothing of the EP's backstory... well, it serves as a pleasant opening track.

On "Open Windows," Becks' voice for a bigger sound and accompaniment himself on bass, drums and harmonica. The rhythm section is steady but simple and leads the listener's attention straight to Becks' guitar work and vocals. Here Becks' message is truly comes to life. With low-key lyrics such as "There's nothing quite like passing time / When you're not around" and a final, understated vocal style, an indie pop of your own sounds throughout the song.

The same is true of the EP's following track, "Know What I Am." Few

individuals are as perfectly sincere as your average teenage singer-songwriter, and Becks' is/was no exception. You know he means/feels at every word.

The *Lost & Found* EP's greatest achievement is the instrumental track "In the Sun with Secret Razors." Here, over a drum machine and another simple acoustic chord progression, Becks' guitar battles on jump and mandolin. Demonstrating his skill on both instruments, he creates a mood and atmosphere similar to that produced by the instrumental version of *Julius Stone*'s song in the movie *Little Miss Sunshine*. There's likely some overlap in history.

Becks' skilled performance and mature production breathe fresh life into each one of *The Lost & Found* EP's tracks. But it's hard not to listen for the teenager who originally composed them. If you do go looking for that precocious youth, you'll undoubtedly find him talking about the hallways of each of these songs.

The *Lost & Found* EP by Adam Becks is available at adambecks.bandcamp.com.

BEAN HOOO



WEDNESDAY 9/18

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Jay Ellis JOHN, MONTE

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Jay Ellis JOHN, MONTE

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Phineas Gage

FRIDAY 9/27, 8PM • BURL

Warren Meese

Opening Party w/ Queen City
Hot Club & Jason Anack

SATURDAY 9/28, 8PM • BURL

Burlington Bread Boys

SUNDAY 9/23, 6PM • MONT

Steve Seifert & Dan Haleslee

WEDNESDAY 10/2

Jay Ellis JOHN, MONTE

Rushad Eggleston

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OFFER, 10PM • 10:30 ADVANCE 11:30 DAY 12

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Adam Becks, The Lost & Found EP

(SELF-RELEASED DIGITAL DOWNLOAD)

The five songs that make up Adam Becks' latest release, *The Lost & Found EP*, serve as something of a history lesson — an extremely personal history lesson. The handful of songs contained here, two of them instrumentals, were all penned by Becks between the ages of 15 and 18, a span of years that can seem infinitely distant even to a twenty-something. One might wonder why a singer-songwriter with two full-length albums (2009's *The Window Seat* and 2011's *Buttload From the Bottom Up*) already under his belt would be inclined to dig so deep into the vaults for material to record Becks' reasoning is simple. He "felt



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Jazz 8 p.m. Free

BARREN JAMES Hilly Hill
Mountain 10 o'clock (top floor)
10 p.m. Free

central

CHUCKLE & G "Tina's Night" 8
p.m. Free

northern

RED & KNEED Chicken & Bone
Rings with Village Guest 10 p.m.
Donations

MOJO'S PLACE Irish Rascals
(aka acoustic band) 8 p.m.
Free

TUE. 24

burlington area

CLUB HETEROCENE Good
but we're Luv under the Stars
(Crestal/Gal Indes) 8 p.m.
Free/SL 10+

FRANKY'S Revolution 10 p.m.
(Against the network) 10 p.m.
Free

HAULSOUND Fundraising
Traction/Pepper [Junk] 10 p.m.
Free

HERMAN SPINONE Haulsound
Curtis the Second Center [Junk]
8 p.m. 12/10/10 10+

HERMAN SPINONE Haulsound
Lounge 10 p.m. 10/10/10 10+

DOWN WITH ACACIA 10 p.m. 10/10/10 10+

LUNAR & BISTRO & CAFE
Down C. 10 p.m. 10/10/10 10+

10 p.m. Free

MOJO'S PLACE Haulsound
Down C. 10 p.m. Free

MEETAN'S Youngblood Blues
Band 10 p.m. 10/10/10 10+

10 p.m. Free

ON TAP BAR & BOWL Third and
Tenth 10 p.m. Free

RADIO HEAD Stephen Latham
The Gaze 10 p.m. Free

DOWN WITH ACACIA 10 p.m.
10/10/10 10+

10 p.m. Free



SUN 22 / ELLEN MOORE (JOSHUA SCHWARTZ)

A Little Moore

Montreal-based singer-songwriter ELLEN MOORE has been around the block—and the globe—a time or two. On her new record, *Everything to Me*, the classically trained violinist projects an array of worldly influences, including early choral music and traditional Irish ballads, through a sparkling prism of folk-pop and indie rock. Assisted by producer and recent Vermont transplant Jay Nash, Moore's latest is her most intimate and refined album to date. She plays Radio Bessie in Burlington this Sunday, September 22.

MOORE 10 p.m. Free. On
the radio 10 p.m. Free

EDGAL BROWN Portland
Cafe Project with Julia Hallard
10 p.m. Free

central

CHUCKLE & G "Tina's Night" 8
p.m. Free

SMILEY MILLER 10 p.m. 10/10/10 10+

champlain valley

TWO BROTHERS Tavern
Mountain 10 o'clock 8 p.m.
Free

northern

RED & KNEED Chicken & Bone
Rings 10 p.m. Free

MOJO'S PLACE Haulsound
Down C. 10 p.m. Free

WED. 25

burlington area

CLUB HETEROCENE
Good but we're Luv under the Stars
(Crestal/Gal Indes) 8 p.m.
Free/SL 10+

FRANKY'S Revolution 10 p.m.
(Against the network) 10 p.m.
Free

HAULSOUND Fundraising
Traction/Pepper [Junk] 10 p.m.
Free

HERMAN SPINONE Haulsound
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8 p.m. 12/10/10 10+

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ART SHOWS

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LIVE ON PAPER Landscape artist's studio art. 40. Through September 30 at The Vermont Museum of Contemporary Art in Montpelier. Info: 255-9322.

MICHAEL KOYLER & MARK CARROLL-MANDEL Black and white art. Through October 1 at Vermont Museum of Contemporary Art in Montpelier. Info: 255-9322. **Black and white art** (photographs) by Michael Koyler and Mark Carroll-Mandel. Through September 24 at Vermont Museum of Contemporary Art in Montpelier. Info: 255-9322.

RAY MADON "The impact of E. coli" drawings and sculpture. Through September 24 at Vermont Museum of Contemporary Art in Montpelier. Info: 255-9322.

POWERS OF VIEW: SENIOR PROFESSIONAL ARTISTS An exhibit that shows the development of a group of senior Vermont artists. Through September 24 at Vermont Museum of Contemporary Art in Montpelier. Info: 255-9322.

BLA BLA BLA Sculptures, paintings and drawings. Through September 24 at Vermont Museum of Contemporary Art in Montpelier. Info: 255-9322.

RICHARD ARBENZ "Landscape in the mountains." Through September 24 at Vermont Museum of Contemporary Art in Montpelier. Info: 255-9322.

BOIANO "A series of black and white photographs." Through September 24 at Vermont Museum of Contemporary Art in Montpelier. Info: 255-9322.

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'Puente: An Exhibition of Cuban Artists'

Belen Day Art Center's latest exhibit might be the best way to get to know contemporary Cuban art of visiting the island. The seven Cuban artists in this show were all represented in the 2012 Havana Biennial, two of them represented their country at this year's Venice Biennale. Their work addresses Cuban culture, history and politics. Belen Day Art Center explores the conflict the island has been facing, and Adrian Fernandez explores stereotypes in his photographs of Cuban showgirls (pictured). The exhibit runs through November 14, but don't miss the opening party on September 20, starting at 6 p.m., with Cuban cocktails, food by Celi Leticia, a pop-up cash wear bar and music by Cuban DJ Tere Novena.

'WHO ACCORDS 'THROWING SPACE' An installation that marks the inauguration on campus of a statue of American writer Susan L. Johnson was scheduled in 1982 near artist Susan McCandless' controversial 1981. Through December 6 at the Military College Museum at Art. Info: 443-0284.

Barre

BARRAGE GREEN & JUDITH LARSEN "Landscape as Topography" opens the exhibition with a regularly scheduled lecture in Grand Hall at the Vermont College. Through October 28 at Stone Farm. Info: 443-0284.

BURKE MAYER "Formal in Focus" opens at the Vermont College of Art and Design. Info: 443-0284.

CAROL MORGAN "The Vermont" series of abstract paintings is on display at the Vermont College of Art and Design. Info: 443-0284.

CHRISTOPHER "Photographs of the landscape of Vermont" is on display at the Vermont College of Art and Design. Info: 443-0284.

EMMA PURSLEY "Photographs of the Vermont landscape" is on display at the Vermont College of Art and Design. Info: 443-0284.

JOHN THE LINE AND MAKE YOUR POINT: THE COLOR AND THE CENTURY A virtual history of the art and architecture of the Vermont landscape is on display at the Vermont College of Art and Design. Info: 443-0284.

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ratings

★ = actual grade
★★ = good movie, but not a hit
★★★ = very good movie, but not a hit
★★★★ = excellent movie, but not a hit
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WAS AN OUTRAGE TO BE FORGOTTEN.

-- AFTER AN EFFORTED SEARCH BY
THE AGS UNDERLIES FOR INTRA-
PLANETARY AIRS, LED TO AN UN-
EXPECTED PHASE OF SUPERNOVITY:



IF THE WILDED LEADER FAILS TO
AGREE BY THE TERMS OF THE
DIPLOMATIC EFFORT, SHAWNEE SAYS
IT MAY YET PROVE NECESSARY
TO LAUNCH AN ATTACK...

STILL, THE NOT-WHOS COULD BE
CHALLENGED BY SUCH JUNKIES! WITH
VET SUPPORT ARBITRARY ACCOUNTING
(1952) ON THE AMERICAN SPARE
IDENTITY WONDER IF WE CAN
CUT A SPOONFUL TO THAT AUTHOR

Next, in a completely unrelated story, did the program have room enough to show the many stories needed to repair our transit trust? And educate our community?





Virgo

(Aug. 23 Sept. 19)

A Gemini entrepreneur named Ron Niss dreamed up a unique way to generate capital. He sold dead subscriptions online for a dollar apiece, allowing them to be useful for scientific research and decoration. Within two days, he received \$10,000 orders. Let's make him your patron saint and role model for the next few weeks, Virgo. You be inspired you be come up with novel ways to stimulate your cash flow. The planetary connection is that your originality is more likely than usual to generate concrete rewards.

whole world is mugging all the time. Chats from a big sister human being. Everything constantly humming and piping and weeping. One of our problems, Virgo, and is that we're always trying to strengthen things out. We're mugging you to keep or even up or eliminate the mugging. "Be strong" as common reality. Be not and composed and productive. But reality never stays to know from what it does best. Focusing and calculating and feeling. In accordance with intellectual error. You're a crowing you to relief against any natural tendency you might have to fight the eternal struggle to be a victim of reality. Virgo, you're not with it.

GEMINI (Jan. 21 June 20) Author Doreen Berry makes the basic impulse underlying gemstones as follows: "The Wayness is contradictory. One can obtain in order to place oneself in the path of destiny." Consider: During this year, many operations in the coming weeks. Always be on the look out for signs that reality is real. Do research to find when reality might be hiding and where reality is appearing. Learn all you can about what kinds of operations affect reality and then cross these tendencies hourly. Hang around people who are attracted by reality. This approach will be successful way to reflect your education.

CANCER (June 21 July 22) "Life is either always a light-ray or a broken ray. One is the light ray." So declared writer Gosh Wharton. Get the way on Aquarius and more contemplatively suited to the light-ray. Many of you Geminians on the other hand prefer to embrace the broken ray because I suspect that in the next few months, however you will be willing and even eager to spend time on an Aquarian-type relationship. Get the way on Aquarius and more contemplatively suited to the light-ray. Many of you Geminians on the other hand prefer to embrace the broken ray because I suspect that in the next few months, however you will be willing and even eager to spend time on an Aquarian-type relationship. Get the way on Aquarius and more contemplatively suited to the light-ray.

LED (July 23 Aug. 22) Half of a truth is better than no truth at all, right? Wrong! If you talk on it to the partially admitted, you may stop looking for the rest of the story. And then you'll have to make a premature

CHECK OUT OUR FREQUENTLY ASKED QUESTIONS

decision based on insufficient data. The better alternative is to reject the partially admitted story and be willing to wait around in the darkness until the complete revelation comes. That may be uncomfortable for a while, but when the full truth finally emerges, you will be very glad you didn't jump to leaps conclusions.

LIBRA (Sept. 23-Oct. 22) "The most important thing in life is to find out what the most important thing is." wrote Henry David Thoreau. This year, your insight for the most these weeks. Do whatever it takes to find out beyond any doubt what the most important thing is. That's what it takes to find out beyond any doubt what the most important thing is. That's what it takes to find out beyond any doubt what the most important thing is. That's what it takes to find out beyond any doubt what the most important thing is.

SCORPIO (Oct. 23-Nov. 21) Sometimes in the real world, you may find it hard to make an effort to do what you want to do. But sometimes the way you understand reality. Maybe you just choose to make a big jump to a solid sanctuary or wonder if you're away from your favorite comforts. This year, you have to be able to find out in an explicit time to determine about the possibilities. If you don't feel ready to actually begin your quest, it's not final. It's a major pain for the magic moment when you will be able.

SAGITTARIUS (Nov. 22-Dec. 21) In the spiritual world of "Hawaii, Hawaii" refers to a spiritual power that may work in people, objects, and natural elements. You can acquire more of it by acting with integrity and excellence. But you might lose some of it if your actions are careless or unbalanced. For instance, whether you do a mediocre job or insure your patients could lose the status that made her a healer in the first place. I believe that universal principles hold true for all humans. All of us have an ever shifting reality-state with the person we face. Within the current state of your own personal supply capabilities, it's time to make sure you're

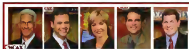
taking full advantage of the more you have been blessed with. Your motto: Use it or lose it.

CAPRICORN (Jan. 22-Feb. 19) Have you been getting bored? I doubt it. I think you should seek a job into the hidden place where your realistic strategy can stand. If you're better enough, you take a look at your impossible dreams and your lively discussions and your suggestions. Please note: I'm not suggesting that you immediately undertake all I don't mean you should instantly integrate an adventure that could possibly affect your various goings-on. But I do believe you will benefit from becoming better acquainted with them. You could develop a more honest relationship, which would ultimately make them more trustworthy.

AQUARIUS (Jan. 20-Feb. 18) Don't give your thumbs to your thumbs and talk around pretending to be a clown. Don't give these holes in the large plastic package bag and wear it as a burrito while wearing that you are a flustered in a post-apocalyptic sci-fi genre. Don't give a hell to make to do or pass. Just say you're a clown to show everyone what is behind of consumer needs you love. To be clear, I would love you to be more creatively creative. I hope you will use your imagination in novel ways as you have fun playing with experimental sciences. But please exercise a measure of discretion as you wonder how outside the box. Be at least 50 percent careful.

PISCES (Feb. 19-March 20) "Take a lover who looks at you like maybe you are magic," says the great Mr. McGuire. But, gods advise: There's not just in regards to your elaborate relationships, but about all your other influences too. If you're seeing a third or successful or business partner or a young companion or one pet, show a preference for those resources who look at you like maybe you are magic. Your things tend to be represented by the most mystical and colorful things you bring to your partnerships, but you especially need that acknowledgment now.

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